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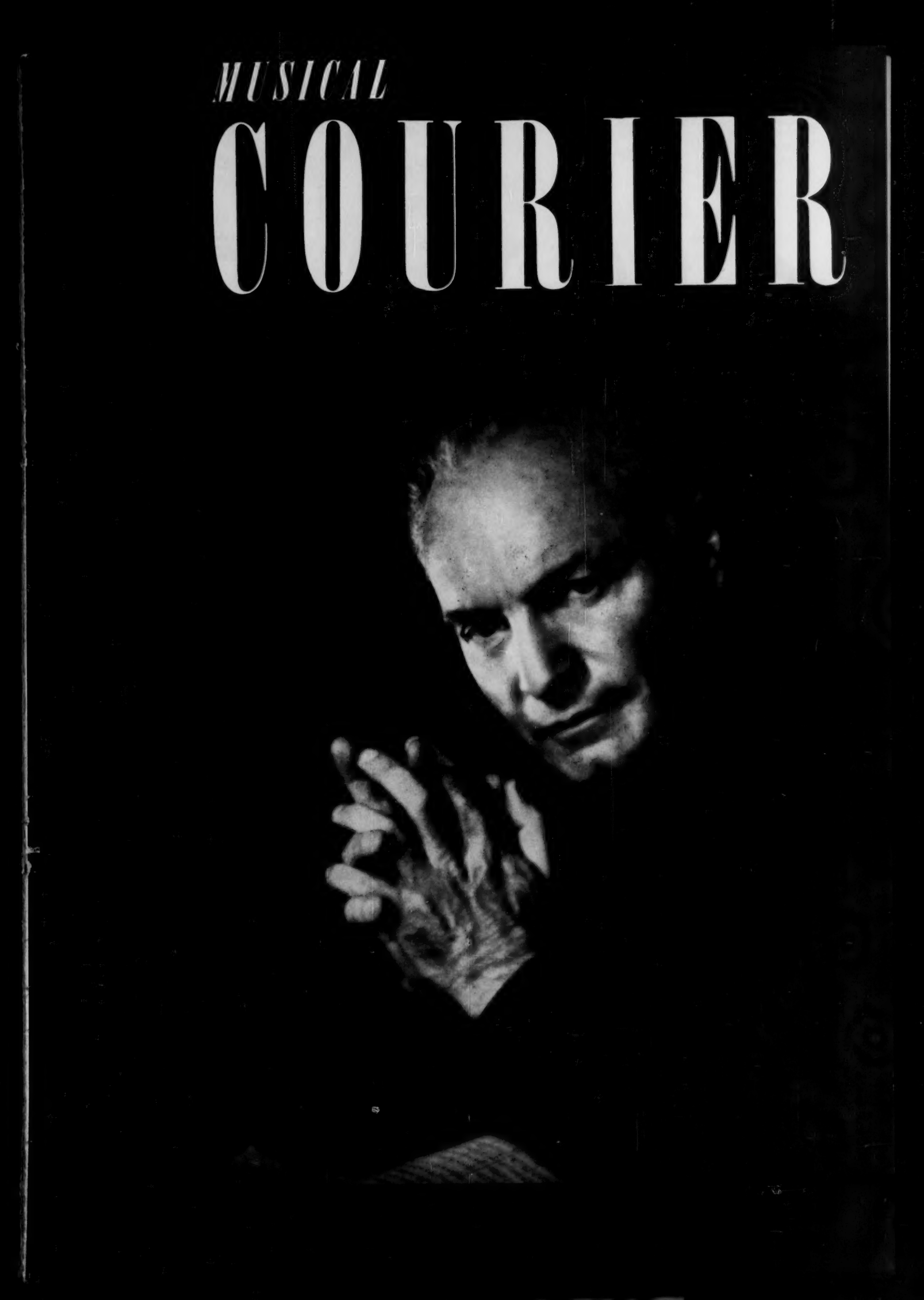

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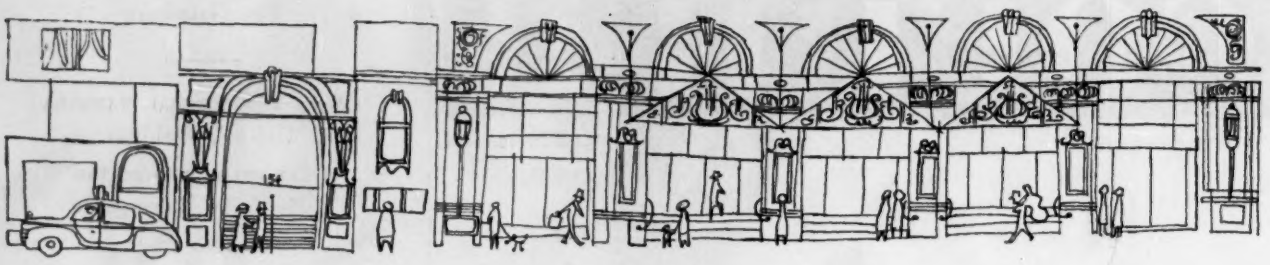
Seventy-fifth Year
December 15, 1955

ALONG 57th STREET



■ So it's Merry Christmas time again, and Ubiquitous will start right off by wishing a great, big, fat, substantial Merry Christmas to **Eileen Farrell.** Ubiquitous wishes that he were richer than anyone, so as he could buy up Eileen Farrell, paying her a huge fortune, and so have her to sing and sing and sing for him and his loved ones, whenever he needs beauty in his life. Miss Farrell's emergence from across the bay—to be exact, from Staten Island—was the highlight of this season's first half. Her "Medea" was something for the gods, and I bet that they stopped whatever they were up to, each time Eileen Farrell sang her "Medea," and listened. Never before have we heard a singer who apparently delivers like a great Mozart singer as well as a great Wagnerian singer. The combination is devastating. Eileen Farrell is a great, great, great artist. As all who have read thus far must realize, we think that Eileen Farrell is great, and then some. So it's the merriest of Merry Christmases to Eileen Farrell. Maybe we could start a Buy-Staten-Island Fund and give the whole island to Eileen Farrell. She deserves it, and a good slice of lower Manhattan, too. . . . And the merriest of Merry Christmases to **Jean Sibelius** on his 90th birthday. . . . And while we're wishing merries, we might as well wish one to "the Maestro" for his long, musically pure life. So merry, merry to **Arturo Toscanini.** . . . And merry, merry to "La Superba" (**Callas**) because she gave us such excitement and pleasure while we were in Chicago listening to and viewing her "Butterfly," "Trovatore," "Puritani," and *her* unexpected and unrehearsed and even unwritten "Medea." She did cadenza that she sings "like an angel," and, of course, we regret that she did not add—"record." . . . And a merry, merry, merry to **Angel Records** because they are doing a magnificent job. Ubiquitous has gone on record (pun intended) some weeks ago about Angel's "Cosi fan Tutte" and "Ariadne auf Naxos." We consider these the season's top operatic recordings. We hear that **London's** "Don Giovanni" is just as top, but unfortunately London hasn't found it in its heart to send it to us, so, of course, we can't even say a word about it. We did manage to hear it, though, but why should we wish London a merry, merry? . . . Merry, merry in advance, to **Mr. Bing** because of what he seems to be planning for season '56-'57—what with **La Superba** opening that season with "Norma," **Tebaldi** singing Violetta in the season's second half, **Milanov** in a revival of "Ernani," and a rumor that he's to have **Schwarzkopf** in a "Don Giovanni"—what with all this, and more, Mr. Bing will need a merry, merry. We liked **Paul V. Beckley's** summation of the Bing-soprano situation. He wrote, in the New York *Herald Tribune,* on the morning of Dec. 9th: "The Met rarely gives its plans so early, and this announcement coming less than three weeks after Mr. Bing revealed a new production of "La Traviata" starring **Renata Tebaldi,** led those in operatic circles to believe it represented an effort by the Metropolitan's sopranos to get equal billing with **Maria Meneghini - Callas,** also a soprano, whom Mr. Bing signed to open the Metropolitan's season next year in "Norma." Well, we like that "also a soprano. . . ." Mr. Beckley better watch out because when La Superba reads that, she may well manage to get at him, no matter where he is, and wreak vengeance. We were about to say that she would snatch him bald, but we realized that we don't know whether Mr. Beckley is or is not already bald. . . . And a merry, fat merry to **NBV-TV** for their future in opera, touring opera. Everyone in music wishes NBC-TV well on their next season's venture, because if their "Marriage of Figaro" and "Madam Butterfly" make good, all music will be benefitted. Looks like next season's big excitement will be opera. Sort of looks like this art form may well capture the public's attention the way ballet did some years ago. Anyway, it's merry, merry to **RCA-NBC, Columbia Artists Mgt.,** the **NBC-TV Opera Theatre, Judson, O'Neill & Judd, William M. Judd,** the 70 people who will make up the company's personnel, **Samuel Chotzinoff, Peter Herman Adler,** and everyone else involved. We hope that **Elaine Malbin** is to sing the "Butterfly." She did a fine job. . . . And a merry, merry to the **Chicago Lyric Theatre** and **Carol Fox** and **Larry Kelly** and **Nicola Rescigno** and everyone else involved in bringing opera to the Midwest, and such good opera. Also a merry, merry to **Miss Claudia Cassidy** for being such an exacting monitor out there. . . . And a merry, merry to **Ruth Page,** because she's tried real hard to make Chicago and environs ballet-wise. Also the best of luck when she brings her "The Merry Widow" and her "Revenge" to Manhattan's Broadway Theatre come Dec. 20. This is under Impresario **Sol Hurok's** thumb. Miss Page will have **Alicia Markova** in her "Widow," and she will also have the most ravishing costumes we have seen in a long long time. **Karinska's** responsible for those. So a merry, merry to Karinska. . . . And a merry, merry to **Bruno Walter,** if only for his brilliant recording of the "kinz" rehearsal. And a merry, merry to **Columbia Records** for being astute enough to release it. Also the fattest of merries to Columbia and **Eugene Ormandy** and the **Philadelphia Orchestra** for making such marvelous sounds. Columbia's been married to the Philadelphia and Ormandy about a decade now. That means the dangerous seven-year period we used to hear so much about is over. . . . Merry, merry to **Maestro Munch and the Boston,** because they work so well together, and because their "Daphnis and Chloe" on the **Victor** label is so happy. . . . And merry, merry to **Thomas Scherman** for "L'enfance du Christ" and for presenting so many outstanding musicians. . . . And merry, merry—all the merries in the world—to our love, **Jennie Tourel.** We hear that Jennie has become a blonde. This could be good. Ubiquitous loved her in her dark days, though Ubiquitous doesn't think for a moment that, having lightened her halo, he will love her any the less. . . . so merry, merry, merry to everyone and everything making beautiful sounds anywhere, and a good night to all. We will now go Christmas shopping. If anyone wants to know what Ubiquitous wants, I happen to know that it will be acceptable if its in sable.

UBIQUITOUS

CONTEMPORARY MUSIC
HERE AND ABROAD

Conductors are constantly being warned that "too much modern music" will have the effect of keeping the public at home in front of their TV sets. But how much is "too much"?

By PAUL STRAUSS

AT this late date it must seem that another voice raised for more performances of contemporary music is like "carrying coals to Newcastle." Unfortunately, this is not the case. More unfortunate still is the picture one sees on comparing the general attitude concerning the playing of modern music here and abroad. This past summer — typical in most respects—will serve to point up the differences.

A glance at some recent American summer musical fare offered up by three of the more important series held during June, July, and August reveals that roughly 95 per cent of the music played was composed before 1909, the year Stravinsky shook the earth with "The Firebird." Have the last 50 years brought nothing to light that can withstand performance in a temperature above 75 degrees Fahrenheit? Most of the important works by European and American composers written since the close of the First World War are avoided as being "too controversial," "too serious," "too unknown," etc.

The winter season is more daring, but not much—certainly not enough.

During a recent symposium the conductors of several important American orchestras were questioned on the matter of programs. In not one case was the conductor able to say that 30 per cent of the music played during his season was contemporary; a majority could not claim 20 per cent.

The guilt for this state of affairs can be laid, for the most part, at the public's door. I know of no conductor or performer who would hesitate to raise the seasonal quota of new works, given a genuine public demand for such an increase. The simple fact is that the general public attending concerts in the United States today is interested only in the so-called "Standard Repertoire," that is, with that portion of the repertoire beginning with the last three symphonies of Mozart and ending with early Stravinsky. This in itself would be considerable, were it not that in all that area the emphasis is placed on the works of four men—Beethoven, Brahms, Wagner and Tchaikovsky—with the possible addition of the three early tone poems of Strauss. Other composers of this period, as well as composers before and after it, are to be found on our concert programs, but the percentage is disproportionately small and indicates clearly a lack of interest in the new and unfamiliar.

Alas, the situation cannot be remedied by the performers alone, despite the constant battle for new works being waged by many of them. Usually the words "Box-office" are held up to them as a kind of danger signal. Conductors are constantly being warned that "too much modern music" will have the effect of keeping the public at home in front of their TV sets. But how much is "too much?" I know of an instance where "too much" was applied to two performances of music by Prokofieff in one season—the "Classical Symphony" at the beginning of the season, and the Piano Concerto at the end of the season.

Our opera houses, few though they may be, fare no better. Of the seven or eight important operas by contemporary composers given in this country since the end of the Second World War, only two were given in an opera house (where, strictly speaking, they belong). *Wozzeck*, indisputably one of the 20th-century's greatest works, has yet to benefit from a performance by either one of our two major opera companies.

I except in both the symphonic and operatic fields the recent accomplishments of the Louisville Philharmonic Orchestra in cooperation with the Rockefeller foundation. Despite the impetus given by this venture to the creation of new works as well as the creditable results, the public reaction would indicate that the solution does not lie in this direction.

A glance at concert life abroad reveals an entirely different picture. It would take some searching to find a concert season anywhere in Europe where the percentage of new and unfamiliar works is less than 40 per cent of the total played. This applies to the winter season as well as to the summer festivals. Even Salzburg — traditionally devoted to Mozart and Beethoven, operatically, and to Mozart, Beethoven, and Brahms, symphonically —stages a world premiere every summer. Soloists and chorus are from the Vienna Opera, the orchestra is the Vienna Philharmonic, and the productions are given as sumptuous a mounting and as magnificent a performance as can be found anywhere.

The summer festivals in Berlin and Vienna, like the winter season, are feasts of first preformances. I can personally attest to the European interest in contemporary music. This past season no fewer than five directors of orchestras I was engaged to conduct informed me that my programs had to contain one new or unfamiliar work to be acceptable.

If a general principle can be formulated for the way most European programs are made, I would say that an attempt is made to represent three periods of music on each program—the Classic, the Romantic, and the Modern. Naturally, there are exceptions. The above is, I think, the norm.

How does the public react to this? I have seen an audience in Vienna receive a new work in stony silence (unusual for Vienna), but the house was full at the next concert and there was another premiere. This is typical. Audiences in Latin countries are inclined to be a little more vociferous about their likes and dislikes. Still, I have yet to hear of a conductor or performer being asked to curtail the number of new works he plays because of public dissatisfaction with any particular score.

What causes this? Who or what is responsible for this state of affairs? The situation may vary locally, but I believe two factors are general. The first is time. The second is usually the way the public has been educated to accept modern music. The question of an educated musical public is a thorny one. Despite greater emphasis on musical subjects in the general curriculum in recent years, a corresponding interest in new music is not noticeable. More people today know of the works of their contemporaries, but this knowledge has not led to an appreciable interest or understanding of them.

(*Continued on page* 32)

Alexander Hilsberg

THE NEW ORLEANS PHILHARMONIC-SYMPHONY

The curve of the New Orleans Symphony's quality, activity, and national recognition has turned sharply upwards in the last three years.

THE New Orleans Philharmonic-Symphony Orchestra and its music director, Alexander Hilsberg, were given definite notification on Nov. 1, 1955, that the U. S. Department of State will sponsor the orchestra in a Latin-American tour this coming spring. The concert tour through 14 or 15 countries is being given in cooperation with the International Exchange Program of The American National Theatre and Academy (ANTA). The New Orleans Symphony will be the *first symphony to visit Latin America under this program*, and the fourth symphony orchestra to be signally honored by our government; the other three, who between them toured Europe and the Far East this year, are the Philadelphia Orchestra, the former NBC Symphony, and the New York Philharmonic-Symphony.

The New Orleans Philharmonic-Symphony will play approximately 25 concerts in Cuba, the Dominican Republic, Puerto Rico, Venezuela, Colombia, Panama, Costa Rica, Nicaragua, Honduras, El Salvador, Guatemala, and Mexico. Brig. Gen. L. Kemper Williams, President of the New Orleans Symphony, said that travel will be entirely by air and specially chartered aircraft will carry the entire orchestra and all instruments. Exact dates for the concerts have not been set, but they will take place in April and May of 1956. There is a long road between this announcement and the headlines of almost 20 years ago, when the orchestra came into being.

World news in the local newspapers on May 18, 1936, read: HITLER DIRECTS SEARCHING QUESTIONS TO ENGLAND. . . . BLOODLESS, SHOTLESS COUP IN BOLIVIA. In the same newspapers on the same day an item of local interest announced the first concert that night by the New Orleans Civic Orchestra, conducted by Arthur Zach, with a firm warning that patrons arriving late at the Municipal Auditorium would not be seated while the orchestra was performing.

The following day the local headline situation was somewhat reversed. In bold, front-page type, the *Times-Picayune* announced that an audience of 3000 ATTENDED FIRST PERFORMANCE OF NEW ORLEANS CIVIC ORCHESTRA, while the big world news concerned itself with comparatively insignificant facts such as the giant ZEPPELIN SLOWED DOWN TO 33 MPH IN WIND.

This admission-free concert was the first concert of an "unbroken series" of concerts by the orchestra. Soon plans were completed for the first full season, 1936-37. A sample of what a New Orleanian might expect from his orchestra was the first program of the first season, Oct. 12, 1936. It included the Suite in D, No. 3, by Bach (which was played on the program of Nov. 1, 1955, as a salute to the 20th Anniversary), and compositions by Monteverdi, Purcell, Handel, Gluck, and Couperin.

Long before the days of Zach, however, New Orleanians, including such farsighted musicians and conductors as Ferdinand Dunkley, Ernest Schuyten, and others, dreamed and worked toward the founding of a permanent symphony orchestra. The many abortive attempts in this direction can not be dismissed as insignificant. The "Advent Season" of the New Orleans Orchestra was long, discouraging, but determined. When the musician-promoter, Arthur Zach, arrived upon the scene, New Orleans was prepared to support a series of annual symphony concerts, as it has continued to do to this day.

Meanwhile, a concert series organized in 1906, the New Orleans Philharmonic Society, directed by Miss Corinne Mayer, was bringing outstanding attractions to the city.

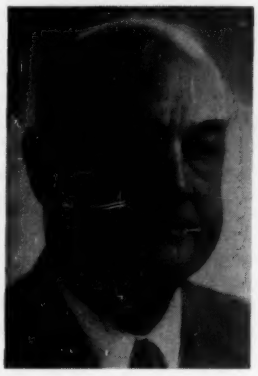
At the inception of the orchestra, and during its period of organization, the women played a very important part by forming the Auxiliary under the leadership of Mrs. Harry Thompson (now Mrs. Philip Steegman). Chairman of the board of directors was the late Mrs. Maurice Stern. And a sizable group of business men assumed the "responsibility of providing funds through a sustaining fund campaign."

Two years later, on April 28, 1939, the late G. H. Terriberry became the new president of the Civic Orchestra. Up to this time, the municipal government of the city of New Orleans had expressed its pride in the orchestra mainly through proclamation. In October, 1938, however, Mayor Robert S. Maestri presented a token check for $2,500 on behalf of the city.

Reviews of the concerts were generous, for no critic felt justified in comparing this organization with any of the great orchestras of the day. But public support was waning, and the last months of Zach's directorship were mingled with bitterness and strife. On the Saturday before the Earl Long faction lost to Sam Jones in the Louisiana gubernatorial race, George Terriberry announced the fourth concert of the season (for Feb.

19, 1940): "We have selected Mr. Ole Windingstad, a musical conductor known to New Orleanians as a great artist, as our new conductor." Transfer of leadership to the second conductor of the orchestra was made without fanfare. Mr. Windingstad made his debut with the Civic Symphony at that concert in an all-Wagner program, with Alexander Kipnis as guest artist.

His cordial reception by a large audience and flattering press comments indicated that a new era had opened in New Orleans' orchestral history. In the following season Windingstad set the mark of his musical personality on the orchestra (thereafter known as the New Orleans Symphony Orchestra).



BRIG. GEN. L. KEMPER WILLIAMS, *President of the New Orleans Philharmonic-Symphony*

The public gave every sign of its approval, and the next year the budget was raised to $60,000. A series of 10 Pop concerts at McAlister Auditorium was added to the regular subscription series at the Municipal Auditorium and, for the first time, the musicians enjoyed the security of an assured contracted salary instead of payment by rehearsal and concert.

Probably the high-water mark of the Windingstad regime came in 1942-43. In that year five free Servicemen's Concerts were added to the already established subscription and Pop series, the orchestra's first out-of-town engagement was played in Baton Rouge, and the greatly expanded program of Children's Concerts raised the season's total to forty-six concerts.

But by then war had broken out all over the world. Public interest had slackened. Complaints were leveled at Mr. Windingstad's choice of programs; on March 24, 1944, his resignation was announced.

The New Orleans Symphony Orchestra came of age under the baton of Dr. Massimo Freccia, conductor and musical director during those vitally progressive seasons 1944-45 through 1951-52. It was only eight years old when Freccia took over, but when he resigned in March, 1952, the orchestra was 16 years old; Freccia had guided it for half its life, a period which saw it rise to national prominence. Lionel Adams was president of the Symphony during those years, having succeeded George Terriberry in April, 1944.

When Freccia came to New Orleans in May, 1944, after four years with the Havana, Cuba, Philharmonic Orchestra, the budget was modest and the orchestra numbered only 65 players. His leadership, evidenced outside this city by guest-conducting appearances with the NBC Symphony and orchestras in Rome, San Francisco, Chicago, Houston, and elsewhere, won new enthusiasts for symphonic music in New Orleans and attracted many serious music lovers who had disdained the orchestra in its earlier stages.

The expenditures, as in all big orchestras, didn't quite equal income, but under Dr. Freccia the orchestra built a steady and large following. Box office receipts in comparison with total expenditures for the orchestra, showed the highest percentage in the nation.

This healthy situation made it feasible to increase the budget, which was done gradually throughout Freccia's tenure; during his final season the orchestra had 85 players. With each increase in the total number of players, the hiring of more talented ones, the nurturing and retention of the best, the orchestra improved. Internationally prominent guest artists appeared more frequently from the very first year of Freccia's tenure, when Francescatti and Heifetz were among the guest soloists. The youth concert series, begun in Zach's time, also flourished during Freccia's first season, and have maintained their popularity ever since.

It was during this time that the late A. B. Paterson, president of New Orleans Public Service, inaugurated a plan whereby the first hour of all Tuesday night subscription concerts are broadcast. It was clear that New Orleanians wanted a good orchestra and would support it, a condition that manifested itself increasingly throughout the conductor's tenure. Other milestones included Freccia's appearance with the orchestra on the NBC radio network in 1947, the nation's first chance to hear the New Orleans group, and the important merger of the New Orleans Symphony with the revered Philharmonic Society of New Orleans in December, 1951. For the 1949-50 season, Lionel Adams was succeeded as president by I. L. Lyons, Sr., who had been very active in the earlier years of the Symphony. L. Kemper Williams, became president in 1950-51 and continues as its head today with an enthusiastic Board of Directors.

The morning of Dec. 4, 1951, began in rain, which continued until at least 10 a.m., when Alexander Hilsberg left his hotel and headed for his morning rehearsal with the New Orleans Symphony in the Municipal Auditorium. The atmosphere had another quality. Music lovers of New Orleans called it "charged" because, on the day before, the Symphony Society and the Philharmonic had voted to merge.

In his dressing room, Hilsberg donned his cleric-looking rehearsal jacket and proceeded to make a last-minute check of orchestra details. This morning's rehearsal could be worth all the others put together. "You can take the scores out now and put them on the podium," he said. "We will do the Prokofieff Overture first. Would you be so kind as to ask the first two stands of the first violins to come into my dressing room with their music—for just a moment. Is the piano for the soloist here? Good, put it to one side on the apron and we'll take the concerto after the first hour or hour and a quarter."

And so they rehearsed.

And that night "Hilsberg won the audience," said the New Orleans *Item*.

The events which followed brought Hilsberg's name to the following year's schedule as a guest conductor for seven concerts. This announcement was made in February, 1952, along with the announcement that Freccia had been reappointed music director but would conduct only seven concerts the following season. Finally, the Symphony contracted for Hilsberg's services as music director and permanent conductor. Massimo Freccia assumed leadership of the Baltimore Symphony.

The New Orleans Orchestra came to Hilsberg in an advanced state of development. Zach, Windingstad, and Freccia had built thoughtfully. Ambitious for the orchestra and aggressive by nature in things musical, Hilsberg moved immediately for strengthening and improving the ensemble. This took money. Symphony officials agreed to furnish the funds necessary to accomplish Hilsberg's aims. As the ensemble approaches the ideal, more and more key players are becoming permanent residents of New Orleans. Their influence on the musical life in this area is unmistakable and increasing. A series of chamber music concerts, for example, given each year by leading string players of the orchestra, was expanded in 1954-55 to include the regular three subscription concerts and six additional concerts free to the public.

In 1952-53, Hilsberg's first season, the 18-year-old series of Youth Concerts was heard over a statewide network of radio stations which carried these concerts for students right into their classrooms through the cooperation of radio stations in every corner of the State and the Louisiana Association of Broadcasters. A special series of three concerts for very young school children, called the Junior Series, was given for a few years. These are now given under the banner of *Symphony for Children*, and in the last two seasons these concerts in McAlister Auditorium have become virtual sell-outs. Beginning also with the 1953-54 season, E. V. Richard generously agreed to allow the Symphony to use his old St. Charles Theatre as a rehearsal hall. In 1953-54, Thomas A. Greene, assisstant manager of the Philadelphia Orchestra, became general manager of the New Orleans Symphony.

Not without the help of the Women's Committee, however, could the New Orleans Symphony have survived. Mrs. Joseph Haspel was president at the

(*Continued on page 36*)

THE APACHE "Devil Dance"

These creatures who do not look like men do not move like men either.

By JANE FORTESCUE BARTOLI

TO any traditional art, whose mode of expression is dictated by custom, a quantum of energy (of a kind not yet isolated by psychologists) is sometimes imparted which flashes over into a totally new orbit. Thereafter it is no longer folk art; it is just art, to be explained by its ends rather than by its origins.

When this happens to the art of a people reckoned as primitive, that art is particularly likely to be neglected. Those who delight in the naive verve or quaint ceremonials with which untutored man expresses urges perfectly familiar to the cultured modern do not welcome an art which unexpectedly addresses them as equals. Those who grant art the right to intrude boldly into their own emotional life, who expect to explain it only after identification of their own more elusive urges, do not seek satisfaction in fields traditionally browsed by the former, different species of art lover. A few afficionados, simple people who can like things without needing to know why they like them, are the only audience remaining to the metamorphosed expression; but as they are not people who can proclaim it to the world, no one else will recognize it.

So it is with the Gahan Dance of the Apache Indians. You can find pictures of it, but no good descriptions are available,* and writers on Indian culture and mystique ignore it.

Heralded by his ululating, hauntingly musical cry, the first dancer appears at the edge of the crowd clotted in a circle around the dancing area. No one goes before him to clear a way, as is done in the Pueblo dances. Perhaps this is because his fellow Apaches are no longer sure they ought to let themselves be caught seeming to take him seriously, or perhaps they simply feel no need for it. The crowd

*An excellent account of the legends and procedure of this dance and related ceremonies has been written by Evelyn Breuninger, secretary of the Indian agency at Mescalero, New Mexico.

does make way, however, and he enters, followed by three counterparts and a clown, who now takes over the duty of chasing stray dogs and adventurous children out of the way of the dancers. The clown does this more for sport than from necessity, because actually no one is disposed to get in the way of the dancers or otherwise interfere with them once they start moving in their clockwise circle. Not even the Anglo tourists. The Mexicans, I am sure, more than half believe in this Apache theophany.

The costumed dancer is an uncannily convincing figure. He is, I think, most convincing as I saw him at Mescalero, wearing the spiky, "horned" headdress of the Mescaleros and Chiricahuas. Fan-shaped crowns, circles, and other whimsies worn elsewhere and frequently pictured perhaps merit the adjective "fantastic" so often applied to these costumes, but the geometrical horned headdress looks too logical to be called fantastic. "Is it not an admissible hypothesis," asks Kohler, a founder of Gestalt psychology, "that . . . granted our general nature and psyche, some shapes inevitably have the character of the terrible, others grace, or clumsiness, or energy, or decidedness?" When I search my mind for a description of the character of the Apache god's shape, the word that comes first to my mind is "stately." As he stands there, completely devoid of the feathery froufrou which we generally associate with Indian ceremonial costume, he is both awesome and uncanny, but, above all, he is stately. For untold centuries men have tried to look impressive by putting things on top of their heads; the Gahan's crown on the already tall Apache's head is, I think, the most successful effort in this direction. You would not be surprised to find that angular, geometric shape in the constellation shining down on his nocturnal prancing.

Of the twelve dancers I saw this year—there were three teams of four, each with its attendant clown—one group wore crowns of a pattern to be seen in less ornate form on old Apache masks in museums: three aligned upright spikes forming a trident. It is not easy to reconcile this design with theories that the horned heads of game animals originally suggested the horned crown; the triune arrangement is too great a departure from the animal's paired horns. The pattern is further curious because four is the usual mystic number of the Indian. Diamond and sawtooth shapes which are applied to the essential structure in these crowns occur by twelves or sixes. On the other crowns, in place of the central spike, four slender uprights rise between the towering outer horns, and the secondary pieces also occur by fours. Feathers, used as sparsely, are singularly effective in this pattern. Tipped with down, like all vertical pieces in both forms of the crown, the four central unornamented columns look like candles tipped with flame.

It is well understood in the Southwest that gods should not look like men; masks for the dancers of gods' roles throughout the whole region are original, sometimes outlandish. Of course, there are different ways of not looking like men. Some masks are grotesque beaked affairs; some others, notably those of the Zuni, are extremely abstract, having rectangular slits by way of eyes, and a little square for the mouth. But it is the Apache who carries that concept to its logical conclusion. His mask has no features at all. It is soft and dull black skin, close enough to show that there is a nose underneath it, but with nothing indicated by the mask itself—except, of course, the eyes. The dancer really has to see. Formerly the masks made no concessions in the matter of breathing; there were no holes for the nostrils, and dancers claimed that their wind for this energetic dance was one of the supernatural consequences of their assumption of the godhead with the god's role. Nowadays a very small hole is allowed. There is only one, and it is obviously not meant to be seen, and cannot be unless you get very close and look very carefully. If designs are painted on the masks, they are such as to dispel any lingering suggestion of features. No fantasy is strong enough to persist in perceiving a nose and mouth when confronted with a diagonal line of zigzags or circles.

There is more than a touch of genius in the devastating finality of this Apache conception—genius and tact in mystical matters. Men may rightfully know that gods do not look like men, but they are audacious if they think that it follows that they know what gods do look like. Even Moses might not see Jehovah's face. Such admirable intuition, however, has not had altogether happy results for the tribe's reputation. Apache masks do not make good collectors' items because, when not worn, they look simply like black bags. No doubt this is one of the reasons for the traditionally low estimate of Apache culture. Again, probably both feeling and resenting the awesomeness of crown and mask, someone has christened this dance the Devil Dance. The persistence of this name may well be a measure of the vitality of the dance—thoroughly dead gods are not reckoned with even as devils—but it is a misnomer for all that. The Devil is either anathema, or he is a low fellow, a character for force only; the Gahan are neither of these. No one knows the identity of the christener, but I have wondered whether he was not the very man who successfully associated the scherzo of Beethoven's Fifth with the stealthy footsteps of the villain during the days of the silent films.

All the rest of the dancer's accoutrements share that inspired yet easily misunderstood peculiarity of the mask: they require a dancer inside them to bring out their insignificance. No plumy warbonnets; only a scant handful of feathers sprinkled along a band suspended from the dancer's upper arm. No elaborate breastpieces of bones or tusks or beads; merely a design painted in white on a blackened chest. The dancer is completely covered, as unnatural a figure as can be conceived, and yet he is in no way distorted. He wears a long and ample fringed skin kilt, much longer and wider than those used by the Pueblos, but still close enough to show the movements of his thighs. His high, wide-topped moccasins come up underneath the kilt, so that the shape of his legs cannot be seen. From kilt to mask he is covered with paint —usually black paint with designs in white, though on one of the two nights I was in Mescalero, one of the groups appeared in yellow, with blue designs. I am sure this variation was not motivated by love of color; color for its own sake is no object in this costume. Perhaps the yellow of the kilts is heightened by dye (it is much like the color of commercial chamois), and perhaps the red of girdles and the bandannas which join masks to necks and chins is freely chosen. But visual sensuality did not produce and may not interfere with the mordant lines of the costume.

These creatures who do not look like men do not move like men either. They have a superb unnaturalness quite equal to that devised by Fokine for the puppets in *Petrouchka*. Human grace, human physical beauty, are contemplated no more in the dance than in the costume. According to tradition, both dance and costume were a miraculous revelation to two crippled boys hidden in a cave in the mountains. The strange creatures represented by the dancers appeared from the depths of the mountains, drove away by their dance the spirits that caused the lameness of one boy and the blindness of the other, and gave the dance to the boys' people as a curing rite. And, though it has long been performed on very different occasions, it was also used for its original purpose only a few decades ago. Ordinary human motions could hardly accomplish such things. In the preliminary ceremonies, as they circle the fire clockwise and approach it from each quarter of the compass, the Gahan walk like men, though their cry as they stretch out their arms before the fire and before the moon rising over the mountain is not like the sound of ordinary human voices; but when the singing starts and the real dance begins, their steps are as angular as their crowns.

The dancers carry short swords of wood, painted with zigzags; the clowns, inevitable figures in all Indian ceremonies, and at least as sacred as any of the other personages, carry a couple of feathers, or some such parody. Manipulation of these swords is an important part of the dance; they are flicked up along the arm or behind the shoulder blades, and they are thrust outwards in recognizable sword play. All movements are very

swift; the dancer jerks from one angular position to another. Full extension of arm or trunk is rare; the dancer is self-contained; his invisible antagonist is not formidable enough for him to demand abondonment of his preferred angular posture for a thoroughgoing lunge. Forearm and upper arm are generally at an angle. The characteristic stance has, logically, a considerable resemblance to that of fencing. Thighs are widely spread and knees flexed, though the Indian's feet are placed at a smaller angle than the traditional right angle of fencing. From this position he may hop, with his weight on one foot, while the other leg is drawn up and then extended to the side in a stamp; or he may whirl, jumping low off the ground with both feet to appear suddenly facing in a different direction. He does not jump high, and he does not shift his weight from one foot to the other. Really good dancers, of whom there were several when I saw the dance, make no sympathetic movements of arms or trunk to assist their balance in their peculiar stances and jumps. As typical arm positions are much less calculated to balance the trunk than those of classical ballet, the muscular control of these dancers implies an extensive technique. Heads, peering after spirits, move with the same suddenness as other members. With every jerky motion, jingles which are thickly sewn on the kilts—Apaches eschew the sleigh bells popular with other tribes—and metal pendants dangling from the corners of the crowns leap and ring. In still photos, the vigor of the dancers' motions can be deduced from the angles of the freely hanging pendants.

There is no set sequence of steps. The extreme stylization of all body and limb motions acts as both check and stimulus to the dancers' imaginations; it defines a role, it does not prescribe a routine. To that role some men bring great energy and much sportiveness. One dancer regularly gave thorough attention to the grouped singers, who greeted him with delighted shouts, spiking invisible spirits at their very feet every time he passed them; the same man frequently faced his neighbor and engaged in lively mock battle with him. None of these variations interrupted the circular motion around the fire. Nor did they disrupt the effect of the others' more routine spirit-chasing; on the contrary, they added immeasurably to it because they made it clear that the dance is a form which can absorb any degree of individual energy, taste, and talent without becoming disorganized.

Every once in a while, a dancer would wag his thrust-out posterior. That gesture perplexed me. Not that it looked out of place—nothing they do looks out of place—but when I thought about it afterwards, it seemed hard to explain. An old-time Army writer, who had seen the gesture himself, enlightened me: these dancers are deriding their spirit foes. As I watched them, I felt they could afford to. I kept an eye on their diaphragms—no sucking in and thrusting out; they seem never to get out of breath. The sense of power they exude is phenomenal.

It is extraordinary how thoroughly the dance establishes its own frame of reference. Occasional descriptions of it as "grotesque" must have been made by people who did not see it done with the energy and conviction brought to it this year. Not only I, but everyone to whom I talked, was too enthralled and delighted with the jubilation of these strange and awesome creatures to be capable of conceiving such a thing as a critical comparison. Such comparisons, on the other hand, are the natural business of the clowns. One of them, with a real flair for his role, merely echoed the dancer's movements, exaggerating them only by extending his arms and legs a little farther than they did. But his movements were natural—they were slower, more fluid, and more curvilinear than the stylized jumps of the others—and he did visibly balance himself with outstretched arms. You could not call him awkward; he was just natural. And he was the one who looked grotesque. Such is the power of well-integrated art.

Whether it is possible for white spectators to feel so close a bond between the music used for this ceremony and the performance as they do between the appearance and the steps of the dancers is questionable. Bakst, Fokine, and Nijinsky might well have envied the visual effect, but Stravinsky would never have written the music. And yet, compared with other Indian song, Apache ceremonial music is quite as singular as Stravinsky's was in the days of the Paris debut of the Ballet Russe—though perhaps for opposite reasons. Of Indian music in general, Dr. Willard Rhodes says: "Different melodies employ different sets or arrangements of tones. An analysis of a few Indian songs will appraise the student of the great variety of scales which underlie Indian music." But the set of tones used by the Apaches for their ceremonial music, in all the recordings taken by Dr. Rhodes, and in all the songs I heard at Mescalero, is invariable. They are the tones of a single major triad, with perhaps one lower note added, which may double one of the triad tones. How binding and how established this tradition is, no one seems to know; I can find no trace of any investigation. Some years ago, Candelario recorded a different character, which employed passing notes and appoggiaturas freely; but still the essential notes were those of a triad, though in this case it was a minor triad. That in itself stamped the song as unusual, or of a private or little-known type; all other Apache songs that I have heard are unqualifiedly major in mode. In this peculiarity also it differs radically from other Indian usage. Most tribes show a preponderance of minor or quasi-minor airs.

A configuration so basic in our own music as the triad is likely to strike us as a commonplace when we encounter it in the music of another people. Moreover, there is nothing particularly startling about the rhythm of Apache music: the beat is regular, the tempo does not vary as it often does in Pueblo and Hopi songs, and it is even possible sometimes to indicate bar lines in transcriptions of the songs. People have remarked to me, rather slightingly, that "Apache music sounds more like our music than other Indian songs do." They fail to appreciate the possible significance of isolation of such a tonal group as the triad, fail to see that it implies a grasp of the relations within that group which might have contained the seed of a genuine tonal system. Because the tones of these Apache songs occur always in the same context and in the same relationship to each other, what has been said of other Indian song—that a note "is a mere average value"—is not true for them. Variability of pitch is not a stylistic feature of Apache singing. Their music thus shares a salient characteristic with their other arts, including painting and drawing: it is definitive. It is clearly conceived, and objectively and concisely expressed. While I am certainly not equipped to attempt an authoritative general comparison of Apache song with that of other tribes, my impression is that their non-ceremonial music, which is less strictly limited than the ceremonial, is far freer and bolder than other Indian song in the use of upward motion and of wide skips, both up and down. A grasp of the triad might account for this, especially since both upward motion and skips often follow triad tones.

How far Indian music, as heard today, has been influenced by our music is anyone's guess. A guess it will probably remain, as no consistent correlation appears to exist between the conformity of any given tribe's song to our canons and the extent of that tribe's contact with the white man. Triads occur in the songs of many tribes; the Apaches are unique only in their exclusive preoccupation with them. Whatever the source of their familiarity with this configuration, the singularity of their approach is indisputable. Certainly their song is quite distinct from that of all groups surrounding them—from Mexican and American popular songs as well as Pueblo chants. If sometimes it has an eerie resemblance (barring its lack of a second complimentary triad) to themes of classical music, we may be quite sure that these, at least, are found in a variety of white man's music which very few Apaches have heard. Probably they came by their triad as honestly as anyone ever comes by a musical conception. As to whether it fits the abstract and angular aspect of their gods—well, a triad is, after all, an abstraction; and if you hear it with fresh ears, as suddenly, in a work by Bartok, there is something very stark and angular about it.

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

Serge LeBlang

RENATA TEBALDI *in title role of* Aida. *(See review on this page.)*

METROPOLITAN OPERA

"Lohengrin," Nov. 18, E—The first Wagnerian performance of this season was, on the whole, well staged, excellently sung, and at moments climactically thrilling. Eleanor Steber, in fresh and lovely voice, sang more beautifully than for some time past, particularly after the *Traum* had been successfully narrated. Another sterling American singer, Brian Sullivan, showed artistic progress as the Knight of the Swan. Always an admirable figure on stage, the tenor seemed to have grown in understanding and vocal assurance. Margaret Harshaw's naturally fine voice has taken on a good deal of restriction since she changed over to the soprano category. As Ortrud, she did not sing with the opulence of other days. In debut was Herman Uhde as Telramund, making the figure of the black Knight telling, and impressing the audience with his histrionic ability. Vocally, he perhaps tried to enlarge the tonal effects, thereby losing carrying power and projection in the especially trying acoustical conditions of the Metropolitan. Further familiarity with the idiosyncrasies of the house will doubtless prove helpful. Otto Edelmann was an adequate King Henry. In supporting roles were Arthur Budney, Charles Anthony, James McCracken, Calvin Marsh, and Louis Sgarro. Fritz Stiedry conducted with his customary command and loving care for the score, and the musical preparation was given an exciting lift by the participation of Tibor Kozma. The staging by Dino Yannopoulos was unchanged from previous showings, and the Charles Elson sets were used.

M. C.

"Aida," Nov. 19, A—For its first performance this season of Verdi's great opera, the Metropolitan Opera Management had mustered its most impressive forces under the inspired and craftsmanlike musical direction of Fausto Cleva. Renata Tebaldi was heard for the first time in the title role. Highly intelligent singer that she is and in complete command of her instrument, she gave a delineation of the part which was admirable for its intellectual command. We have heard a more moving Aida, but not a better one. Very convincing also was Blanche Thebom as Amneris. She sang and acted her part with great impact. A new tenor, Mario Ortica, was Radames. His voice is healthy and big, but so far does not show much refinement. He obviously enjoys the voluminous tones he can produce.

Most impressive was Ettore Bastianini as Amonasro. His fine, warm voice has great emotional impact; so has his acting. Louis Sgarro was a fine king, and Giorgio Tozzi a distinguished Ramfis. In smaller parts were heard James McCracken as the Messenger, and Shakeh Vartenissian as the Priestess. Carmen de Lavallade made her debut as premiere danseuse in the ballets, which were staged by Zachary Solov. The chorus (Kurt Adler, director) sang well. Robert Herman supervised the Margaret Webster production with the sets and costumes by Rolf Gerard. A completely sold out house responded enthusiastically.

H. W. L.

"Un Ballo in Maschera," Nov. 26, A—This was the Met's first performance of the season of Verdi's often-neglected "Ballo in Maschera" (revived last season). The work is generously sprinkled with melodies and is well worth the attention currently given to it.

By and large, this afternoon's presentation, paced by Dimitri Mitropoulos, was an artistic success. The first act had moments of insecurity, particularly in matters of coordination between pit and stage; the singing in this act was not up to the standards of the rest of the performance either. With one exception, Giorgio Tozzi in the role of Samuel, this year's production had the same cast as last year's revival. Zinka Milanov was at her very best in the role of Amelia, and Robert Merrill's singing was superb as he convincingly portrayed Renato. Jan Peerce, after a slow first-act start, came to life in the second act and sang with style the demanding role of Ricardo. Roberta Peters, who always delights ears and eyes, was a charming page boy (Oscar). Marian Anderson returned this season, again in the sorcerer's role of Ulrica. Supporting roles were ably handled by Calvin Marsh, Giorgio Tozzi, Norman Scott, James McCracken, and Charles Anthony. To conductor Mitropoulos must go a great deal of credit for a smoothly paced and a sensitively conceived interpretation, and to Herbert Graf for an excellent job of staging.

G. W.

"Cosi fan Tutte," Nov. 26, E—One would have to travel far to find a Mozart performance of a musical and histrionic charm equaling this performance of "Cosi fan tutte." The first hero of this enchanting evening was Fritz Stiedry, who masterfully conducted the difficult and delicate score and infused the performance with a contagious spirit. The orchestra sounded beautifully and played with great finesse, never covering the singers, but sounding very lively at all times. On stage was a stellar ensem-

ble. Eleanor Steber is beyond a doubt one of the finest Mozart singers now before the public, and her Fiordiligi is something to behold and listen to enraptured. In the witty and delicately stylized staging of Alfred Lunt (an added attraction of this delightful operatic experience), Miss Steber and Blanche Thebom, as her sister Dorabella, carry the action of the plot with delicious good humor. Patrice Munsel as Despina offers one of her most convincing and delightful delineations. The male trio which plays opposite the female triumvirate (no pun intended) was equally well cast, with Cesare Valletti as Ferrando singing with superb stylistic finesse, Frank Guarrera as a lovable Guglielmo, and John Brownlee as a dignified but ever-so-entertaining Don Alfonso. The charm and lightness of the evening was like champagne, and the audience willingly succumbed to the bubbling spirit which came from pit and stage. It was a triumph. H. W. L.

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CARNEGIE HALL

Marian Anderson, contralto, Nov. 4, E—Marian Anderson's yearly recitals are a landmark of every season. As is only natural, the voice of a singer has to pay tribute to the waning years, but in Miss Anderson's case, this natural development is offset by an artistry which makes her the donor of unforgettable vocal and interpretative experiences year after year.

She opened her program with a group of Mozart, followed by five songs of Schubert, Ulrica's aria from "The Masked Ball," and groups of English songs and Spirituals. The inner glow which permeates her singing is the communicative medium between herself and her audience. "Nacht und Traeume" by Schubert was sung with such transcendent beauty that a hushed audience listened spellbound. "Die Allmacht" by the same composer was in her interpretation a gigantic affirmation of the divine power. One could go on analyzing the entire program only to find that for each style and period Miss Anderson was the consummate interpreter. In Franz Rupp Miss Anderson has at her side a pianistic assistance of equal sensitivity and stature. A mesmerized audience demanded encores. H. W. L.

. . . hre power to communicate mood and emotion seems even stronger than before. E. D , N. Y. TIMES

The post-intermission period . . . brought the most cogent singing of the evening, and here Miss Anderson's range and contrast of vocal color, and her notable and artistic use of them, were most fully realized.
F. D. P., N. Y. HERALD TRIBUNE

Boston Symphony Orchestra, Charles Munch conducting, Nov. 16, E—As a feature of its 75th anniversary the Boston Symphony has commissioned works from 15 contemporary composers. The first of these works, Milhaud's Symphony No. 6, was somewhat disappointing to this reviewer. The composer's amazing technique is always in evidence, but there is not much meat here. Moreover, the work is really an orchestral suite rather than a symphony. It is light, at times entertaining, and bears the unmistakeable stamp of Milhaud's unique use of polytonality. Another feature of the Boston's first New York appearance of the season was a calm and effective reading of Mozart's Masonic Funeral Muisc. The performance was dedicated to the memory of the late Olin Downes. The orchestra's first harpist, Bernard Zighera, collaborated with a reduced ensemble in a fine reading of Ravel's Introduction and Allegro for Harp. A rather refined but thoroughly convincing reading of Tchaikovsky's Symphony No. 4 concluded the program. G. W.

The Sixth is an accessible, agreeable work; there is little in it to shock or disturb. H. T., N. Y. TIMES

I am afraid that in this new symphony . . . Mr. Milhaud folded his

heart away. His skill is there, cold, firm, convenient, a skill which could be pocketed for use like a bunch of keys. P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic - Symphony, Nov. 17, E—Pierre Monteux appeared at the helm of the orchestra, which he conducted with his usual mastery, in a program consisting of Weber's Euryanthe" Overture, Brahms' Third Symphony, and Debussy's "La Mer." Common to all of his interpretations was the crystalline clarity and the warm tone he elicits from the orchestra. There was no sign that the interpretative power of this tireless octogenarian is diminishing, for the readings were forceful where expected, and delicate and lyrical where demanded. Mr. Monteux is one of the greatest masters of the baton, and if there were any reason to question some of his effects, it would be only to suggest that he is sometimes too aloof. On the other hand, however, this enables him to give an utterly authentic account of the score under treatment.

Soloist was Mischa Elman in Bruch's G Minor Violin Concerto. Just returned from a long tour of the Far East, the great violinist played this well-known piece with a freshness and technical and musical grandeur which made it a great musical experience. Between him and the conductor was the closest rapport. Result: a reading of strong integration, balance, and tonal beauty. The audience feted conductor, orchestra, and soloist with enthusiasm. H. W. L.

Mr. Elman achieved some memorable moments. The slow movement was Mr. Elman at his best. . . . Under Mr. Monteux's direction . . . the Philharmonic played with considerable finesse. H. T., N. Y. TIMES

The conductor and soloist were on mutually sympathetic terms in the Bruch concerto, and revealed its true musical value, penetrating beneath its external possibilities for effectiveness and a sentiment that can be overdone.

F. D. P., N. Y. HERALD TRIBUNE

Ray Lev, pianist, Nov. 18, E—Ray Lev is a formidable pianist with a formidable reputation. Her annual New York recitals always bring out an enthusiastic audience. This one showed Miss Lev at her best, but also considerably below her best. The programming was interesting and included the Chopin B Minor Sonata, Bartok's Roumanian Folk Dances, and Book II of the Brahms - Paganini Variations. There were also two "novelties": an Allegro by the little-known Dusek, a Czech contemporary of Mozart, and a flashy "Souvenir de Porto Rico" by Louis Gottschalk, who had considerable pianistic fame in the United States during the middle years of the 19th century. During the evening Miss Lev tried hard but, with the exception of a few glorious moments, her approach seemed forced and the music suffered accordingly. From an artist of such high quality as Miss Lev, this was very disappointing. W. C. H.

Miss Lev has done herself more justice on other occasions. E. D., N. Y. TIMES

The trouble . . . seemed to be Miss Lev's impatience. . . . In a situation of this kind . . . there are always things left wanting. Specifically, last night, they were grace, charm, poise and, in the long run, well-ordered interpretations.

R. B., N. Y. HERALD TRIBUNE

Boston Symphony, Charles Munch conducting, Nov. 19, A—For the second concert of its New York series this season, the Boston Symphony performed the Masonic Funeral Music of Mozart, the Haydn Symphony in B-flat (No. 102), Ravel's Rhapsodie Espagnole, and the Brahms Symphony No. 2. As might be expected from Mr. Munch, the Ravel was the high spot of the program, with its shimmering sonorities and pseudo-Iberian rhythms. Unfortunately, the Haydn and Brahms did not fare so well. One was overwhelmed in the Haydn by the huge string section; they all but completely obliterated the winds, which tried valiantly to make themselves heard. This disruption of the classic "sound pattern" seems to be a prevalent malady of many of our present-day conductors, much to the detriment of the music itself. The Brahms had its fine moments; however, one was always conscious of an unevenness of tempo, which was quite distracting. But the superb Boston Symphony sound was a joy to hear once again. W. C. H.

. . . the most successful interpretation was that of the Ravel showpiece. . . . His Brahms, too, contained points to admire. . . . The Haydn Symphony was less convincing.

H. C. S., N. Y. TIMES

The performance of the "Rapsodie Espagnole" in this well diversified list called attention to the orchestra's high standards and to the conductor's understanding of the music. . . . In the Brahms symphony the first movement needed slightly more momentum, while the rest of its performance was musically and expressively satisfying.

F. D. P., N. Y. HERALD TRIBUNE

David Oistrakh, violinist, Nov. 20, A—One of the greatest violinists of our time has made his eagerly expected first appearance in New York. A magnificent tone, admirable bowing arm, an ever-present musicality and interpretative power are his triumphant assets. Assisted at the piano by Vladimir Yampolsky, no mean pianist himself, Oistrakh opened his program with a telling reading of Beethoven's Sonata in D Major (Op. 12, No. 1). With Prokofieff's Sonata No. 1 in F Minor (dedicated to David Oistrakh) he played a work of gigantic proportions, strong emotional content, and masterly constructive power. The doleful melody which opens the first movement and returns in the closing bars of the long work set the mood of this atmospheric work. A dramatic Allegro brisco, studded with technical difficulties, leads to an Andante which is easily one of the most poetic pieces from the pen of this master. A stunning Allegris-

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simo (the last section) ends in a lyric epilogue. Mr. Oistrakh played the work with indescribable mastery of its technical and musical difficulties. In Tartini's "Devil's Trill" Sonata he again displayed his seemingly inexhaustible technical resources. In Ysaye's Sonata-Ballade No. 3 his violin sang and made nothing of the stunning technical difficulties. Three smaller pieces by Medtner, Khatchaturian, and Tchaikovsky completed the bill. They were played with unbelievable lightness and charm. The house was sold out. H. W. L.

Hequickly proved that he belongs with the best anywhere. H. T., N. Y. TIMES

David Oistrakh is a great violinist, one of the truly great of our time. P. H. L., N. Y. HERALD TRIBUNE

Nathan Milstein, violinist, Nov. 20, E—After having made a good beginning with Tartini-Kreisler's "Devil's Trill," he turned to the mighty Bach Partita in D Minor for unaccompanied violin. Here the less difficult movements seemed roughly dismissed to make way for the more fiery ones, which were incredibly well-played.

The first part of the program closed with Brahms' E Major Sonata, in which pianist Artur Balsam shared honors with the polished and sensitive skill of the violinist.

Balsam deserves credit, too, for his excellent playing of the orchestral reduction of Bruch's Violin Concerto, which comprised the second half of the program. The exciting, beautifully wrought melodies came alive with surpassing effectiveness under the fingers of the two men, and brought a really excellent program to a stunning close. J. L. B.

His dynamic frame . . . was calibrated to the ultimate degree and his tonal resources were resplendent and full . . . his Bach was and is the finest of its kind. J. S. H., N. Y. HERALD TRIBUNE

Cesare Siepi, basso, Nov. 22, E—Cesare Siepi is one of the few operatic singers who can step from the operatic to the concert stage and present a program comparable to those offered by recital specialists. And while the programmed Schumann and Brahms numbers were on the over-familiar side, they were sung with tonal splendor and a flair for simplicity of approach that appeared to hold potentials for excellent lieder singing, should this fine interpreter proceed further along this line of song repertory. However, Siepi is so gifted in coloring and picturing an opera excerpt, in making a scene come alive without stage sets and costume, that it seems preferable he should be held mainly to the larger styles. When he sang the Mozart arias, the "Addio," the "Per questa bella mano" and the Leporello Catalogue air, one heard the true range of a notable voice, the shining glow of its texture, and the warmth of the artist's temperament. The Moussorgsky songs were interesting, although one might question the choice of "Hopak," a girl's ditty. High point of the final group was the Rossini aria from "L'Italiano in Algeri," flexible and brilliantly sung. Leo Taubman was the excellent accompanist. M. C.

And at no point did he use the music to show off the special qualities of his voice. He stood there on the stage as a serious and honest interpreter, and one left the hall rewarded and enriched. H. T., N. Y. TIMES

Cesare Siepi excelled in a medium that one would think as far removed from the domain of Ramfis, Mephistopheles, or Cardinal Brogni as anything can be: German lieder. . . . Special plaudits are due to Mr. Siepi for the unhackneyed and interesting program. P. H. L., N. Y. HERALD TRIBUNE

David Oistrakh, violinist, Nov. 23, E—The famous Soviet violinist's second New York recital was a resounding confirmation of the "rave" critical opinions which followed his American debut three days ago. Oistrakh's impeccable technique is coupled with a rare musical sensitivity. His intonation is near flawless, and his tone is at once robust and sweet. The enthusiastic audience, overflowing to the stage, heard the artist play a Leclair Sonata, Beethoven's Romance in F, Brahms D Minor Sonata, Prokofiev's D Major Sonata, Szymanowski's "Fountain of Arethusa" and Ysaye's transcription of Saint-Saens' "Etude en forme de Valse." Vladimir Yampolsky, pianist, is an outstanding partner. It was interesting to note the large number of well-known violinists attending the concert, as well as many other personages of note from the musical world. G. W.

Whatever you may think of his interpretations, he is a master. H. C. S., N. Y. TIMES

. . . he managed to convey in each work the impression that the numbers had been designed with his particular talents in mind. J. S. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Nov. 24, E—For his second week of guest appearances, Pierre Monteux had cho-

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sen a program of French 18th-century composers. We dare to call Chopin in this connection a French composer, for his Second Piano Concerto certainly is French in texture and melodic content. Alexander Brailowsky, famous for his Chopin interpretations, fulfilled the expectations of his many admirers in playing this brilliant and enticingly lyric composition with his usual musical and technical acumen, and he was warmly applauded.

The orchestral portion of the bill was devoted to Berlioz. His Overture "Bevenuto Cellini" opened the program, followed by excerpts from the Dramatic Symphony "Romeo and Juliet." There are few scores of the middle of the last century which have the orchestral imaginativeness of these pages. The "Queen Mab" Scherzo is a famous orchestral show piece, and the Philharmonic Orchestra did itself proud. H. W. L.

. . . Mr. Monteux is an orchestral master who knows so well how to bring out details while maintaining the surge and over-all sweep of a piece. . . . [Brailowsky] *In the first movement, the pianist was not in good form. . . . In the songful Larghetto, though, his playing was more expressive. . . .* R. P., N. Y. TIMES

["Romeo and Juliet"] *For instrumental tone, constant lucidity and balance, the performance was admirable. . . .* [Brailowsky] *. . . this did not seem to be one of his most penetrating interpretations.*
F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Pierre Monteux conducting, Nov. 27, A—It seems unnecessary to praise Mr. Monteux for his interpretation of the "Romeo and Juliet" by Berlioz and the "Symphony on a Mountain Air" by D'Indy. As an excellent musician and as a Frenchman, he has an exceptional insight into the works of his countrymen. And the musicianship of Robert Casadesus demands no elaboration. His reading of the Mozart Piano Concerto in C Minor left nothing to be desired. The concerto was treated as an integrated whole rather than as a succession of brilliantly juxtaposed individual sections. It is interesting to compare Casadesus' treatment in the two works in which he took part, for the D'Indy Symphony requires a more forceful approach, and in this respect the soloist did not fail us either. R. T.

[Casadesus] *. . . he was a brilliant instrumentalist within the orchestra, as he was meant to be, but he played with such dash and verve, particularly in the final movement, that his performance nevertheless stood out. In the Mozart, however, Mr. Casadesus was the truly dominant personality.* R. P., N. Y. TIMES

The Mozart Concerto, which came in the middle, had a surprising pallor and an air of overcarefulness that was nowhere apparent in the opening Bach Suite or in the final "Symphony." L. T., N. Y. HERALD TRIBUNE

Philadelphia Orchestra, Ormandy conducting, Nov. 29, E—Paul Hindemith's 60th birthday was celebrated with the program's opening number, the Symphonic Metamorphosis on Themes by Weber. In this concise, masterly score, Mr. Hindemith tosses around short themes derived from a four-hand piano composition by Carl Maria von Weber, making them appear in various disguises. The score, in four movements, is an example of orchestral economy and at the same time imaginative treatment of the material. The performance was indeed a festive occasion which did signal honor to the composer.

With Benno and Sylvia Rabinof, violin and piano team, Martinu's Concerto for violin, piano and orchestra received its local premiere. The work shimmered and glittered in Martinu's oscillating orchestral garb, but the problem of writing a concerto for two such divergent instruments is not completely solved. The complete integration of both as equally important soloists does not come off. In addition, the thematic material is not very distinguished, being often rather derivative. Brahms, especially, looms in the background. The soloists and orchestra had a great success, and the conductor shared in the honors. A rousing performance of Brahms' Fourth Symphony closed the concert. H. W. L.

The Rabinofs played the solo parts with spirit and determination, but they could not make the violin-piano combination persuasive against a full orchestra where the composer had not. H. T., N. Y. TIMES

Mr. Martinu is a good composer . . . but this concerto is not one of his successful works. The soloists did as well as they could under the circumstances. . . .
P. H. L., N. Y. HERALD TRIBUNE

Rudolf Firkusny, pianist, Nov. 30, E—There is not a more polished performer than Rudolf Firkusny. His renditions always show perfect taste, and supported by a phenomenal technique he has no difficulties realizing his interpretative intentions. If there is an exception to be made, it is that for the sake of sheer tonal beauty, the artist sometimes is too reticent. A case in point was his playing of Moussorgsky's "Pictures at an Exhibition," in which one could have desired more barbarism instead of mere beautiful sounds. But this is a minor objection in a recital with so much memorable beauty. Mozart's Fantasy in C Minor (K. 396) and Schubert's Sonata in A Minor (Op. 143) received beautiful and imaginative treatments. The instrument sang with abandon and lyrical pulchritude. As the centerpiece of the program was Janacek's Capriccio for the left hand, with a septet of players from the N. Y. Philharmonic under Franz Allers. Here, Mr. Firkusny did wonders in making the piano give off various coloristic effects, which exhausted the tremendously difficult work's potentialities. Three Polkas by Smetana, another countryman of the pianist, in delightful and technically scintillating projections, closed the official bill. H. W. L.

[Capriccio] *Mr. Firkusny, sounding like a three-armed pianist instead of a left-hand one, made the solo part sound clear and simple . . . the "Pictures" received a sensitive and sympathetic reading, as does nearly everything in this fine pianist's domain.*
H. C. S., N. Y. TIMES

Mr. Firkusny . . .is an artist of great polish, and his performance last night was marked not only by this constantly amazing quality, but by a sculptor's grasp of his materials as well. L. T., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Dec. 1, E—George Szell opened his four-week tenure as guest conductor with a Beethoven program. The "Coriolanus" Overture, the Fourth Piano Concerto, and the "Pastoral" Symphony were the fare.

The Coriolanus Overture, played crisply and clearly, had the fascination of utter accuracy. The drama de-

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veloped relentlessly, and Mr. Szell was its distinguished protagonist. In Eugene Istomin we have one of the finest and most musical pianists of his generation. He is only 30 years old, but the richness of the emotional coloring with which he endows his playing and his flawless technical equipment made his rendition of the G Major Concerto a memorable experience. The cadenzas were part of the composition, not technical showpieces. With Mr. Szell giving a "chamber music" accompaniment of delicious transparency the work and its execution conquered the audience.

The climax of the evening was Szell's interpretation of the "Pastoral" Symphony. The conductor succeeded in giving the score an interpretative depth rarely heard in performances of this wondrous work. It had cosmic connotations. The reading had the grandeur of a Greek relief but also the intimacy of a Breughel landscape. The orchestra and conductor were in marvelous rapport. When in the last movement the climactic ninth chord sounded, it was as if the sun shone with doubled intensity on the still rain-soaked earth and the door of heaven had been thrown open. It was a stunning performance. H. W. L.

[Istomin] *His playing had an astonishing maturity. Every note, every phrase was designed to convey a thoughtful and personal conception of the work. . . . The performance of the "Pastoral" had a freshness and glow that honored conductor and orchestra.* H. T., N. Y. TIMES

Well, I would not trade this young man for the whole slew of them. For a man as young as he is to play the slow movement of the concerto with such magnificent simplicity is really extraordinary. . . . The orchestra was well balanced—a welcome change. This was owing to the conductor's keen ears for the kind of equilibrium called for by the "classics."
P. H. L., N. Y. HERALD TRIBUNE

TOWN HALL

Albert Singerman, pianist, Nov. 3, E—There was sincere and exact clarity in Mr. Singerman's playing of the Handel Suite which opened his second Town Hall recital. His conception spoke at different levels and the balanced effects created a strong, well-blocked interpretation. The Beethoven Sonata (Op. 27, No. 1) which followed often moved within a similar framework, and the pianist's realization of the adagio movement was especially beautiful. Mr. Singerman's performance of the 24 Chopin Preludes did not equal these standards. Excessive rubatos frequently distorted outlines which seem carefully defined as they stand. The program closed with Prokofieff's Sonata No. 6 (Op. 82), which made full use of an instrument that seemed miniature for the composer's purposes. Its rendition was appropriately forceful and brilliant. R. V.

On the surface of things, Mr. Singerman's playing has much to offer, especially with regard to fluency and energy. When one looks a bit closer, however, an impression of vagueness begins to form.
L. T., N. Y. HERALD TRIBUNE

Larry Walz, pianist, Nov. 16, E—Larry Walz is a pianist of many astounding qualities. In his program, which was made up of Mozart, Liszt, Schumann, Brahms, and Ravel, he played many types of music and displayed a remarkable understanding of them all. The Mozart Sonata in A Minor (K. 310) was especially enjoyable to this reviewer; in spite of finger slips, here was Mozart with blood in his veins and devoid of the lacy frills he is too often portrayed in. The simple, uncomplicated Forest Scenes of Schumann were also quite successful. But it is with the two tours de force, the Liszt B Minor Sonata and the Ravel "La Valse," that Walz demonstrated his technique. The unruly Liszt piece managed to fare better than usual under Walz's fingers, especially in the bravura passages, which he brought out with fire. And "La Valse" left one wondering how one person can play so many notes in so many directions so fast? Occasional rhythmic irregularities did not mar the fact that this man is an extraordinary pianist.
W. C. H.

Perhaps if he had got "La Valse" out of his system at the start, things would have been better. He played everything before it as if he were tense with anticipation and haunted by the work's brooding ferocity.
R. P., N. Y. TIMES

Until Mr. Walz got to the set of Schumann pieces, a curious instability came and went through his performances, contributing minor, but unsettling, rhythmic interruptions here, and odd, uncharacteristic quirks in interpretation there.
A. H., N. Y. HERALD TRIBUNE

Tung Kwong-Kwong, pianist, Nov. 17, E—In her second Town Hall concert, Tung Kwong-Kwong made an auspicious beginning with Bach's Chromatic Fantasy and Fugue. Tasteful dynamics and clarity of contrapuntal lines added a fine polish.

The Beethoven Sonata following was well-performed but thought out and attacked in such a way that it became rather rough and unpalatable at times. Yet the player's inherently musical nature triumphed.

Her approach to Schumann's "Scenes from Childhood," while certain passages were not well turned, was sensitive and controlled with musically ex-

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cellent results. It was not until after intermission, however, and after performing a Bartok Suite, that she arrived at her most inspired playing, in Schubert's "Wanderer" Fantasy. Here, all the fire and all the neatness of the truly mature artist were effectively in evidenced, and here, finally, the great promise of the opening work was fulfilled. J. L. B.

Her ideas were consistently musical and her execution was assured. She is a pianist of considerable skill, given the right kind of repertory, and her interpretations of the classics have real distinction. H. C. S., N. Y. TIMES

In matters musical, the pianist presents an unusually flexible personality; one that is capable by turns of monumentality, graceful good humor, deep introspection, and outright extroversion.
L. T., N. Y. HERALD TRIBUNE

Bartlett and Robertson, duo-pianists, Nov. 20, A—It is always a pleasure to hear this knowledgeable and musical duo-piano team. Their return after a few seasons' absence was warmly greeted by a full hall. They opened the bill with Bach's "Sheep May Safely Graze" (arr. by Mary Howe), and then played Mozart's D Major Sonata with their usual dexterity and musicianship. It was delightful to listen to the relaxed and unhurried playing which gave every nuance its due. These virtues were especially evident in Schubert's Fantasia in F Minor (Op. 103) which was projected in its full beauty. The first part closed with the "Suite Flamenquerias" by Surinach, a work the pianists had commissioned. In three dance movements Mr. Surinach mirrors three different moods. The first, "Solerias," is a dramatic, positive piece; the second, "Romance," a song of loneliness; and the third, "Sevillanas," a gay and rhythmically alive composition. Excellent writing for two pianos makes this suite a very desirable addition to the repertoire. Bartlett and Robertson gave it a rousing premiere. They also performed the same yeoman services for the second commissioned work, Hovhaness' "Aphorism," and "Vijag." The composer employs in the two pieces his usual harmonic devices. He also has written an effective contribution to the duo-piano literature. Both composers acknowledged in person the cordial reception given their works. Mendelssohn's Scherzo in E Minor, in Ethel Bartlett's arrangement, opened the last group, which comprised Rachmaninoff's "Les Larmes" and Chopin's Rondo, and brought the recital to a triumphant close. H. W. L.

Bach's "Sheep May Safely Graze" was disjointed all through, and there were moments of uncoordinated playing in the final movement of the Mozart Sonata in D. Elsewhere the two pianists offered their usual polished, urbane performance.
J. B., N. Y. TIMES

The Robertsons, fully at home in their music, displayed their well known technical and interpretative co-ordination after a less well integrated beginning in the Bach work.
F. D. P., N. Y. HERALD TRIBUNE

Aaron Rosand, violinist, Nov. 21, E—Aaron Rosand, who has been performing in public since he was a child, was back at Town Hall to prove once again that not all prodigies are doomed to oblivion. His program included the Walton Sonata, the Brahms D Minor Sonata, and the Prokofieff Sonata for Unaccompanied Violin. With the intense and very able assistance of Eileen Flissler at the piano, this program was very successful indeed. One often wondered at the melodic diffuseness of the Walton Sonata, but finally agreed that this is a fine piece in which the composer made use of many of the devices which violinists like to use: arpeggios, pizzicatos, and double stops. Mr. Rosand's playing of the Brahms sonata was impeccable, if a little on the chilly side. The music was certainly there and was enjoyed thoroughly by all the listeners. The Prokofieff piece is somewhat of an enigma, for the sounds which we have come to expect from this composer were just not there. Instead, we are faced with a work which, though thoroughly violinistic in nature, in substance looks backward rather than forward. One is tempted to compare Prokofieff's approach in this piece with that of Virgil Thompson in many of his: an almost forced simplicity, both melodically and harmonically. The small pieces by Tchaikovsky, Sarasate, and Szymanowski brought the evening to a virtuosic close. W. C. H.

. . . a superbly equipped musician. If he continues to grow, we may soon find him crowding the top rank of violinists. E. D., N. Y. TIMES

He showed the thorough technical command which had marked his two earlier recitals here seven and four years ago. His tone again was of prevalently superior quality.
F. D. P., N. Y. HERALD TRIBUNE

Ronald Leonard, cellist, Nov. 22, A—Ronald Leonard's debut showed the youthful cellist, winner of the Walter W. Naumburg Hall Award, as an intelligent and sensitive musician as well as a consummate technician.

His musicianship was proved by his program, which included three sonatas: Brahms' Sonata in E minor, Debussy's cello sonata, and a cello-piano sonata by Robert Evett. Mr. Leonard has a fine, sensitive tone, excellent bowing arm, a true sense of pitch, and a vivid sense of rhythm. His technical prowess came especially to the fore in Tchaikovsky's Rococo Variations, which he played with charm and dexterity. David Garvey was the accompanist. S. R.

The young 'cellist gave an extremely creditable account of himself at his debut recital. J. B., N. Y. TIMES

Mr. Leonard . . . is gifted with a sensitivity toward contemporary and nearly contemporary music that many could envy.
L. T., N. Y. HERALD TRIBUNE

Henri Deering, pianist, Nov. 22, E—On the heels of his appearance with the New York Philharmonic, Henri Deering has scheduled three evening recitals at Town Hall. The first of these was devoted to the music of Beethoven and Brahms. Its first half was built of Beethoven's C Major Rondo and the B-flat and E-flat Sonatas (Op. 22 and 31, No. 3). After intermission Mr. Deering offered a Brahmsian sandwich, eight Capriccios and Intermezzi between the D Major Ballade and the B Minor Rhapsodie.

Mr. Deering is a rather unsettled pianist. His inclination is to hurry through the music he plays. This disconcerting quality obscured almost completely the basic honesty of Mr. Deering's approach. Only in one or two of the Brahms pieces did he unwind sufficiently to let his audience enjoy the marvelous variety of sentiment which can justify this sort of program making. S. R.

The speed, accuracy and power of Mr. Deering's playing is often quite impressive. This unfortunately does not guarantee the result to be musically interesting. J. B., N. Y. TIMES

. . . the three works which preceded the closing rhapsody were played with an insight and a realization of atmosphere which had been less apparent in what had gone before.
F. D. P., N. Y. HERALD TRIBUNE

Bach Aria Group, Nov. 23, E—Distinguished by its members—Eileen Farrell, Carol Smith, Jan Peerce, and Norman Farrow, vocalists; Julius Baker, flute; Robert Bloom, oboe; Ber-

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nard Greenhouse, cello; Erich Itor Kahn, piano; Maurice Wilk, violin, orchestra and chorus conducted by Frank Brieff—The Bach Aria Group opened this year's season before a sold-out house. The merits of its efforts are indisputable. In performances given under ideal conditions and by highly devoted artists, the works of the great Thomas Cantor are performed to an equally devoted listenership. The ever-present question with such complete performances of any master's work remains: are there not many compositions of only historical value which are not performed more often because they don't deserve it. The question certainly had to be raised about a few of the arias presented on this bill, as good as the interpretations were. But there was enough to hold the auditors' interest, and they responded with most cordial applause. H. W. L.

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Bach's message . . . would not have come through so touchingly if most of the performances had not been of a high level. But they were, and they were as notable for their spirit of reverent dedication as for their sensitive musicianship. . . . Miss Farrell was in exceptionally fine voice. . . .
R. P., N. Y. TIMES

. . . the organization is fortunate, indeed, to have as its conductor a musician as sensitive and versatile as Frank Brieff. There were some remarkable performances last night. For one, Eileen Farrell's singing of "Weichet nur" . . . was a total delight. . . . Nor may one omit commenting on the fine oboe playing of Robert Bloom.
R. B., N. Y. HERALD TRIBUNE

Joseph Schuster, cellist, Nov. 26, A—The renowned cellist enchanted his numerous and appreciative audience with a recital which in musicianship and technical dexterity left nothing to be desired. Mr. Schuster elicits from his instrument the most beautiful, velvety sounds imaginable, and he plays with a lyric sweep which is beguiling. He opened his program with Tartini's Introduction - Adagio and Allegro in D Major, followed by Brahms' E Major Sonata (Op. 38) and Schubert's Arpeggione Sonata (Op. Posth.). In both sonatas, assisted by Artur Balsam with great refinement, one listened to masterly chamber music making. Where it should the music soared, but there was never an edgy passage; it was all full of song and introspection. The second half of the program opened with Miklos Rosza's Duo in C Major, a post-romantic work well written for the instrument. It is not music of our day, but well-made music of the pre-war years. Tchaikovsky's Variations on a Rococo Theme closed the official program. Here, the virtuoso in Mr. Schuster showed a brilliant command of the instrument, though he never stooped to cheap effects. His success was spectacular. H. W. L.

Joseph Schuster . . . played not only like a master of his instrument but also like a master of music as well.
E. D, N. Y. TIMES

. . . a beautiful exhibition of cello playing. It was knowledgeable playing, too, what with the stylistic purity of his readings, the authentic line of the music.
R. B., N. Y. HERALD TRIBUNE

Samuel Lipman, pianist, Nov. 27, A—In his exciting performances of four mighty representatives of piano sonata literature, young Samuel Lipman displayed power and brilliance, mature taste and judgment, and naturally sensitive musicianship.

His concert began with a neat and lucid presentation of Hindemith's Second Sonata. The Liszt B Minor Sonata following seemed to have been written expressly for his fingers, so impeccably did he play the notes, so perfectly did he knit together and enliven the many passages that turn into scale exercises when others play them.

In the second half of the recital, he handled with consummate ease the most difficult transitions of Beethoven's Sonata (Op. 110), and somehow after all this summoned the stamina to close with the significant fury of Prokofieff's Sonata No. 7 (Op. 83). And in all four works he played, the gentler, more lyric contrasting sections were handled with beauty and propriety. Here, indeed, is a pianist of imposing ability. J. L. B.

One could not help thinking: Here is not merely a fine pianist, but something better, a fine musician.
J. B., N. Y. TIMES

Young Mr. Lipman has a legitimate technique. He possesses at his fingers' ends many delicate colors. In addition he is obviously well schooled. What he failed to disclose was a close identification with the music.
R. B., N. Y. HERALD TRIBUNE

Anna Russell, soprano (?), Nov. 27, E—With this review I am forwarding an account-rendered statement to the Anna Russell management for hospital fees covering two fractured ribs (from laughing) and a barked elbow (rolling down the aisle) resulting from the recent recital of the world's most unique diva. Briefly, La Russell was in top form. Her suggestions for the ruin of concert programs were never more poignant; her research in Folk Song repertory should put an end to all of that ilk—save her own. Recommended of these—though perhaps only Anna can voice them—are "Mother, He Cried" (a Lord Randall theme), "The Milk Went Sour," and "Jolly Old Sigmund Freud." If you have slipped in memory on your Shakespearean school studies, reread the major opus and then hear Russell's version of "Hamlet." A new light will be thrown (excellent term) on the original. After devastating her SRO house, Anna gave a breath-catching intermission (while she changed from her gorgeous red brocade gown to form-fitting slick black) and returned to the stage (as she explained, since popular arrangements have done so much for classical music, why shouldn't she louse up popular?) No objections being registered, Miss Russell proceeded with a resume of the development of popular song and its interpreters, starting with the coon-shouter type, ranging through the "If" series, the decadents, the melancholics, the nauseating kiddie songs, to the psycho themes of today. I loved "Red Hot Momma," "Chlorophyl Solly," and "All Dripping With Gore." Real gems! Accessories in the atrocities were Jimmy Carroll and his Anti Antiqua Musici (a combo band calling themselves the Miserable Five), who played sweet and hot accompaniments. For the earlier part of the program, Eugene Rankin was at the piano. I never suffered a more happy evening. It was a great education. M. C.

Anna Russell . . . opened new and alarming vistas of her art last night in Town Hall. E. D., N. Y. TIMES

Miss Russell's ability to keep a large audience constantly entertained and

amused is the most prominent feature of her talent, but the whole performance also showed the musical knowledge and versatile musical ability on which her convincing and risible satire is based.
F. D. P., N. Y. HERALD TRIBUNE

Little Orchestra Society, Nov. 28, E—Thomas Scherman, director-conductor of the Little Orchestra, certainly has a lucky hand in programming. He brought to Town Hall a concert performance, or rather a semi-theatrical performance in miniature, of Ravel's masterpiece, "L'Enfant et Les Sortileges." The work was sung in English, so that the adventures in fairyland of the rather obnoxious child were understandable and delightful to the audience. The music is Ravel at his best, colorful, scintillating, naughty, and so delightful. It is music which is deliciously *vermoulu,* decadent but mesmerizing. With Madelyn Vose as the child, and Lizabeth Pritchett, Marjorie Gordon, Helen Vanni, Howard Fried, James Stover, Eugene Flam, and Francis Monachino in the other parts, indicating what they were with imaginative little props which popped up at appropriate moments designed by Lisl Weil, the entire performance was an enchanting experience. Max Leavitt staged the proceedings.

The concert opened with Mendelssohn's Overture, "The Fairy Tale of the Fair Melusina" (Op. 32). One of the composer's rarely performed but highly inventive *oeuvres* which anticipates with its first theme the opening of Wagner's "Rheingold." It was followed by the American premiere of Gerald Finzi's Concerto for clarinet and string orchestra, with Wallace Shapiro as the excellent soloist. The work of the 54-year-old English composer is written with craftsmanship but little originality. It is typical bourgeois music. Between Mendelssohn and Ravel, it made very evident the difference between a respectable talent and genius. H. W. L.

With Mendelssohn's and Ravel's enchanted worlds and Finzi's lost one, this was an evening that invoked the magic of the coming season.
H. T., N. Y. TIMES

[l'Enfant et les Sortilèges] *The performance in general conveyed much of the atmosphere and expressive resources of this delightful work; the singers merited praise for vocal and interpretative color, and Lisl Weil's figures were convincing.*
F. D. P., N. Y. HERALD TRIBUNE

Camera Concerts, Nov. 30, E—Jacques Monod, of Camera Concerts, presented a concert of great interest and originality. Almost terrifyingly unusual was Edgard Varese's "Deserts," written "for woodwind, brass and percussion . . . with interpolations of organized sound on tape stereophonically transmitted." The sounds produced by this formidable ensemble were chillingly potent, even revolutionary, involving multi-decible shrieks, roars, crashes, and so on. Bravos afterwards greeted the composer of this sonic monster.

Less startling now, almost 40 years after its composition, but directly beautiful, was Arnold Schönberg's "Pierrot Lunaire," brilliantly narrated in strange and dramatic *Sprechstimme* by Bethany Beardslee. Surely it was the musical high-point of the evening, calling forth both musical whimsy and depth of thought.

Igor Stravinsky's "In Memoriam Dylan Thomas," for tenor, brass and strings, was quite musically and beautifully performed by Rawn Spearman, and a "Ricercar a 6" from Bach's "Musical Offering," rather strangely orchestrated for 12 heterogeneous instruments, completed the program. An unusual evening, full of significant and lovely music. J. L. B.

Jacques Monod, a brilliant young conductor of advanced music, did an extraordinary job of directing all these pieces. Rawn Spearman was the admirable tenor in the Stravinsky work, and Bethany Beardslee was unbelievably accurate and musical in the taxing Schoenberg work.
H. T., N. Y. TIMES

Altogether . . . the evening was both artistically important and wildly entertaining.
J. S. H., N. Y. HERALD TRIBUNE

Jacques Abram, pianist, Dec. 1, E—With thoughtful, brittle performances of Haydn's Andante con Variatione, Schumann's "Kreisleriana" and Debussy's "Poissons d'Or," "Feux d'Artifice" and "L'Ile Joyeuse," and a lucid presentation of Chopin's B Minor Sonata, Jacques Abram proved himself a well-disciplined technician and a fine musician.

The resources of brilliant power he called upon, always at just the proper time, were made all the more effective by the calculated gentleness and cool clarity that characterize his style of playing.

While he incisively comprehended the meaning of the Haydn, Schumann and Debussy, it was only in the mighty Chopin that he relaxed the tension of his strict but commendable control so that the music could, as it were, take flight. He showed us that it is possible for playing to be too cool and clean, like homes that are neat to the point of being uncomfortable. J. L. B.

. . . a sameness of style . . . seemed to hold the artist in check and prevent him from getting below the surface of the music. Perhaps it was nerves, perhaps he was not in the mood, but he has played better on other occasions. E. D., N. Y. TIMES

The Chopin sonata was often persuasive in its interpretation; the finale suggested a lapse from the pianist's customary notable technical standard, but the lyrically played andante was one of the recital's best achievements. F. D. P., N. Y. HERALD TRIBUNE

Herman Godes, pianist, Dec. 2, E—In his second New York recital, Herman Godes proved once again that he is a pianist of formidable equipment. He also demonstrated that he could and would impose his grandiose conceptions on every work that he played, regardless of its style and intrinsic musical content. Godes approaches his music with an heroic determination which becomes such works as the Chopin F Minor Fantasia and the Liszt Hungarian Rhapsody No. 12. But it is a different matter with Schubert's long posthumous B-flat Major Piano Sonata. True, the proportions of this piece are grand, but their boundaries are much more limited than in the later romantic piano works. The wide variations between sotto and fortissimo passages tend at times to distort the classic symmetry of the Schubert work. An interesting and rewarding batch of contemporary music was performed on the program. Bartok's Sonata caught the imagination of Mr. Godes, and his steely and somewhat percussive playing caught its musical mood precisely. Other works by Arthur Berger, Norman Dello Joio, and Robert Palmer responded equally well to the pianist's mind and fingers. The program opened with the Bach-Busoni Prelude and Fugue in D Major, a piece which seems to recur on every other recital program this season. It would seem that organ works should be left to the organ, where they sound as they should. Anyone who has ever heard the Bach works on the organ realizes that arrangements of even such works as this one, which is a younger work and does not have the evident signs of greatness associated with the mature Bach, are mere travesties of the original. W. C. H.

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where he is bound to crush some music. E. D., N. Y. TIMES

With technical mastery, Mr. Godes' playing revealed a laudable, if sometimes slightly relentless earnestness. He displayed power and energy, but did not emphasize vigor for its own sake, or neglect the intermediate degrees of the dynamic spectrum.
F. D. P., N. Y. HERALD TRIBUNE

Halina Czerny-Stefanska, Dec. 3, E—From Poland, where she is said to be the leading pianist, Mme. Czerny-Stefanska was preceded by favorable publicity. Introducing herself in a recital, during which she played, with the orchestral assistance of The Symphony of the Air under Izler Solomon, Mozart's Concerto in C Major (K. 467) and Chopin's Concerto in E Minor (Op. 11), she only partly fulfilled the expectations of at least one listener. There is no doubt that Mme. Czerny-Stefanska is a good pianist. She has nimble fingers and a sense for spinning a melodic phrase with sensitivity. But, in her very womanly way of playing, she sometimes misses the rhythmic pulse of the composition, a characteristic present in her interpretation of both concertos. We are sure that the artist is a miniaturist of great cnarm, but for pieces with drama, like the Mozart concerto, or sweep, like Chopin's romantic *oeuvre*, she leaves something to be desired. Mr. Solomon, who accompanied the artist with sensitivity, abiding by her conception, played as introductory program number Mozart's "Prague" Symphony with natural musicianship and authority. The audience gave Mme. Czerny-Stefanska a warm welcome. H. W. L.

Mme. Czerny-Stefanska's playing was as satisfactory in the Chopin as it was unsatisfactory in the Mozart.
H. C. S., N. Y. TIMES

Both concertos . . . spoke well for the technical aspect of Mme. Stefanska's talent, while she was more expressively evocative in the Chopin work than in the Mozart.
F. D. P., N. Y. HERALD TRIBUNE

The Knickerbocker Chamber Players, Dec. 4, A — Occasionally everyone misses the boat. This is exactly what happened when only a very small audience turned out for the second Town Hall concert by The Knickerbocker Chamber Players. Whether due to the dreadful weather or, more probably, just plain indifference, those absent members of the audience missed one of the most delightful two hours of chamber music in this reviewer's memory. In a program made up of wonderful tidbits such as Lully and Rameau arias, Steffani and Handel cantatas, a Scarlatti chamber sonata, a Mozart symphony, and a spanking new work by Ezra Laderman for harpsichord, winds, and strings, this chamber group showed that it has what it takes to put across gorgeous and relatively unfamiliar music in a most convincing manner. Added brightness was given to the program with the presence of Martial Singher, who

performed the Lully and Rameau arias with such taste and insight that one immediately wondered why the operas of these composers have not been set before the public more often. And Helen Boatwright demonstrated, with her light and extremely versatile voice, that she feels equally at home in the lyric bel canto style of Steffani and the florid bel canto style of Handel. Alfred Mann, recorder, played in the Scarlatti sonata as well as assisting Miss Boatwright in the cantatas, and we must say right now that when he plays the recorder it is not just another fipple flute but an instrument of grace and character. To finish off an already delightful afternoon, Carl Bamberger conducted the small group in a sparkling performance of the Mozart Symphony No. 40 in G Minor. This was of special interest because it was the earlier version by Mozart in which no clarinets are scored; the oboe takes all the last-movement solos. The one contemporary work on the program was Laderman's piece for harpsichord, flute, oboe, viola, and cello. It is interesting music indeed, and in its one-movement, slow-fast-slow form seems to be patterned on the baroque French overture. But with this the comparison ends, for this music is strictly in the contemporary idiom.

W. C. H.

Mr. Laderman's composition is in the orthodox dissonant style, fashionable at the moment. J. B., N. Y. TIMES

. . . Martial Singher is an artist of the highest sensitivity and a musician of impeccable taste. . . . Mr. Bamberger and the orchestra offered the baritone an accompaniment of exquisite proportions. [Laderman's Music for String, etc.] *Despite a few significant movements it rambles and dissipates its virtues.*

J. S. H., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

Encore Artists, Nov. 25, E — In their program of five seldom-heard Stravinsky chamber works the Encore Artists demonstrated an intimate grasp of the "Stravinsky style" and gave the audience an evening that was interesting, though not always first rate. The Piano Sonata (1924) is a work that rambles through all of its short sections. This was followed by the Suite Italienne for Violin and Piano, which consists of music drawn from the orchestral work, "Pulcinella." The composer has managed to weave its Italian flavor into a contemporary idiom. The latter part of the program, with the exception of two solo clarinet pieces which were inconsequential, was the high point of the concert. The Beaux Arts String Quartet gave a sympathetic reading of the marvelous Concertino for String Quartet, a work which shows intimate knowledge of the idiom and which surely should be performed oftener by string groups. Stravinsky, in this work dating from 1920, has accomplished that delicate balance between polyphonic and homophonic devices which is so essential in the quartet medium. A humorous and interesting work, the Ragtime for Eleven Instruments (1918), brought the evening to a close. One might argue Stravinsky's choice of title for this work, but nobody will deny that in it he caught the flavor, and cleverly, too, of an international style which was born in the United States. Although all of the performances of the evening were adequate, not one of them really caught fire. W. C. H.

The most satisfying interpretation was that of the Concertino for String Quartet. . . . The other works on the program tended to be heavy-handed.

E. D., N. Y. TIMES

. . . no amount of idealism can excuse playing that is at once shoddy, inaccurate and unrefined. And the performances on this occasion were precisely that.

J. S. H., N. Y. HERALD TRIBUNE

McMILLIN THEATRE

Composers Forum, Nov. 19, E—Music of Daniel Pinkham and Mel Powell was featured at the second of the Composers Forums, sponsored by the N. Y. Public Library and Columbia University with assistance from the Alice M. Ditson Fund. Mr. Pinkham studied with Nadia Boulanger, Mr. Powell with Hindemith. What made the program enchanting was the colorful variety between the two composers' music, which easily betrayed their training. Mr. Pinkham's compositions, a Concerto for Celesta and Harpsichord, written at short notice for the occasion, his Concertante for violin and harpsichord, and seven songs showed his light hand, his sound imagination, and elegance in formal design. He had the good fortune of excellent interpreters in Eleanor Davis, who sang the songs with delicacy and understanding, Robert Brink who was soloist in the Concertante, and Edward Lowe, who played the celesta part deliciously. If anything could be said criticizing the excellently scored and conceived compositions, it would be that the instrumental combination sometimes makes for tiring sonorities and a certain preciousness of conception.

Mr. Powell contributed a Divertimento for violin and harp, with Herbert Sorkin, violinist, and Margaret Ross, harpist, doing honors. Mr. Powell has a remarkable melodic talent. His music sings, is very serious, and attracts by its complete honesty. These virtues were apparent also in his String Quartet, which received a very fine performance by Messrs. Sorkin, Morgenstern, Hersh, and Kougell. This is a work of large conception, with an adagio which is highly emotional and poetic. A certain tendency to structural diffuseness is to be noted.

H. W. L.

A pupil of Hindemith, Mr. Powell has not been engulfed by that composer's style. . . . One would guess that Mr. Pinkham is headed for popularity and perhaps much more.

E. D., N. Y. TIMES

[Pinkham] *Everything is suave and elegant, but everything is listenable too, especially the novelty for the two keyboard instruments. . . .* [Powell] *Problems, perhaps cosmic ones, and the search for their solutions seem to have occupied the composer in his making of the String Quartet. . . . Whether Mr. Powell is ready for so much just yet is open to question, but his courage and integrity in the face of it can not be doubted.*

A. H., N. Y. HERALD TRIBUNE

OTHER CONCERTS

Anna Belland, pianist, Nov. 18 (CRH), E.

Musical Theatre, Nov. 27 (TH), A.

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THE NATIONAL SCENE

NBC-TV Touring Company Formed

As its second offering, the NBC Opera produced Puccini's *Madam Butterfly* on Dec. 4 in a performance in English, translated by Ruth and Thomas Martin, conducted by Herbert Grossman, and staged by Kirk Browning. In the very imaginative setting of Trew Hocker, the tragedy of the unfortunate geisha had such moving force that there were moments in which—thanks especially to the magnificent effort of Elaine Malbin as Butterfly—the emotional impact seemed too great for the intimacy and closeness of the viewing screen. Musically and histrionically, the performance was well prepared, with Conchita Gaston as Suzuki, Davis Cunningham as Pinkerton, Warren Galjour as Sharpless, Johnny Silver as Goro, Frances Monachino as Yamadori, Lee Cass as Bonze, Dorothy Krebill as Kate Pinkerton, and James Jordan as Sorrow.

ROBERT W. SARNOFF, *Executive Vice President of NBC, signs a contract with Judson, O'Neill and Judd, who will manage the tour next fall of the NBC Opera Company. Also present: Samuel Chotzinoff (left), producer of NBC-TV Opera Theatre; William M. Judd (right); and Herbert Fox, Managing Director of Community Concerts.*

During the single intermission of the 2½-hour long performance, Brig. Gen. David Sarnoff, Chairman of the Boards of RCA and NBC, announced the formation of television's first touringing opera company, to go on the road in the autumn of 1956 with two productions: *Madam Butterfly* and *The Marriage of Figaro*. Both operas will be sung in English. The tour, which will be for a minimum of eight weeks, will be presented jointly by RCA and NBC. Bookings will be handled by Judson, O'Neill, and Judd. The touring operas will be especially mounted for the theatre by Samuel Chotzinoff, producer, and Peter Herman Adler, music and artistic director. Presentations of the NBC Television Opera Theater will continue on the air.

H. W. L.

Newark Library Concert Presents Howard Vogt

Schubert's song cycle "Die Schoene Muellerin" was performed by Howard Vogt, baritone, and Suzanne Loeb, pianist, on Nov. 21 at the Newark Public Library. They were presented by the Art and Music Department of the Library. A full house gave evidence how popular such "serious" musical offerings are with Newark audiences.

Mr. Vogt has a pleasant and expressive baritone voice, which only in the high register is sometimes restricted. But his greatest asset was a complete familiarity with the words, which he pronounced with excellent German enunciation. A very sensitive musician, he projected the various moods of these songs convincingly. Miss Loeb's assistance at the piano was perfect.

H. W. L.

CINCINNATI

■ The Thanksgiving Weekend program of the Cincinnati Symphony Orchestra brought a rare event for which music lovers owe much gratitude to conductor Thor Johnson: the spectacular C Major Piano Concerto by Busoni. This is a truly large-scale work in five movements, employing a male chorus in the finale and requiring a soloist of fiery temperament as well as prodigious pianistic equipment. It is really a work that needs the framework of a festival atmosphere rather than that of a regular concert series. Hence, its infrequent performance. Apparently, the Busoni concerto has been heard in the United States only three times—in 1929, when Fritz Reiner and the Cincinnati Symphony Orchestra introduced it to this country, with Karin Dayas as soloist; Egon Petri played it in Chicago in 1939; and the seventh program pair of Nov. 25-26, this year, presented Pietro Scarpini to Cincinnati in the massive work.

The Busoni Piano Concerto makes fantastic demands on its component elements. And Scarpini met these demands just as fantastically, with a technical power that shrinks before no technical hazards. In addition, he has a singing touch and a musical grasp of the composer's intentions that permit no flagging of attention on the part of the listeners. Although over an hour long, the concerto seemed relatively short. Thor Johnson's direction of the orchestra and chorus played no small part in making this one of the season's outstanding musical experiences. Haydn's Symphony No. 98, in B-flat, on the other hand, also conceived by Dr. Johnson as a dramatic work for a large canvas, received rather heavy-handed treatment from the orchestra.

■ Joseph Szigeti leapt into the breach left by the sudden illness of Nathan Milstein for the Cincinnati Matinee Musicale Club's second concert on Nov. 22. The concert he gave, although shorter than is customary, followed the traditional pattern of Corelli, Pugnani-Kreisler, Brahms, with Mompou and Bloch among the more recent composers. Tartini and Bach were represented by encores. The Szigeti characteristics of lapses in intonation and lack of beautiful tonal quality were compensated, as they always are, by the artist's integrity of projection and interpretation. Leopold Mittman was the superlative accompanist.

■ On Nov. 18, the Cincinnati Chamber Music Society opened its 26th season most auspiciously with the Amadeus Quartet, a single instrument whose individual voices melt into each other. With a suavity of balance and smooth homogeneity of tone, the group played the Mozart Quartet in C Major (K. 465) with an iridescent sparkle. Britten's Quartet No. 2 shimmered in the intimate expression of its long, sustained melodies, while the Beethoven E-flat Quartet (Op. 127) was probed with self-searching eloquence.

■ The free popular concerts of the Cincinnati Symphony Orchestra sponsored by a local grocery chain in honor of the idea's founder, William H. Albers, continue to attract huge audiences to these events intended for the non-symphony-going public.

■ Mozart's *Bastien and Bastienne* and *La Vida Breve* by Falla, lavishly produced by the opera department of the College-Conservatory of Music of Cincinnati on Nov. 20, provided the vocal contrast that is needed for a well-integrated musical season.

LOUIS JOHN JOHNEN

CLEVELAND

■ A vote of thanks to the Bernardi management: Emil Gilels came, played, and conquered! This Russian, who looks like a Mujik, plays like an aristocrat. Indefinable is the sim-

plicity and charm of his Mozart; overpowering and stirring the torrent of passion unleashed in Beethoven's "Appassionata." What followed in the second half of this program—Debussy, Prokofieff, Liszt—only confirmed our opinion of his superior interpretative powers. The audience was electrified.

■ Four performances by the New York City Opera Company are also to be credited to Bernardi, who, in the face of great odds, persisted in bringing this altogether admirable company to the Music Hall for its second successive season. Surely, the local impresario deserves not only a medal, but generous financial support for braving the powerful interests who sponsor the annual Metropolitan spring season in Cleveland and are dead set against any other operatic venture, regardless of how worthy and artistic it may be. Each opera was a gem of perfection; each artist gave his vocal and histrionic best and proved more than a match for any glamorized Metropolitan attraction. *La Bohème, Cenerentola, Fledermaus,* and *Butterfly* were the offerings. It was surely the most enjoyable operatic venture Cleveland has had the good fortune to enjoy in many a year!

■ The sixth pair of symphony concerts opened with a first performance of the Concerto Grosso No. 2 for String Orchestra by Ernest Bloch in commemoration of the composer's 75th birthday. A serious work of wondrous beauty, emotionally charged, and constructed with expert craftsmanship, it was eloquently expressive. The audience immediately sensed its significance and recalled Mr. Szell repeatedly to acknowledge enthusiastic applause. Mozart's "Jupiter" Symphony followed. After intermission Rudolf Serkin starred in the Brahms Second Concerto.

Replacing Arthur Grumiaux on Thanksgiving eve, was Joseph Szigeti. This time the violinist chose in addition to the Mozart D Major Concerto—one of his most felicitous offerings—the Portrait (No. 1, Op. 5) for Violin and Orchestra by Bela Bartok. A happy choice, indeed, for it had none of Bartok's cacophonies and bitingly scratching tones of his later period; evidently Bartok let his creative genius speak unencumbered by searching novelties in tone and pattern. Result: a fascinating, beautiful piece of music, songful and touching. The purely orchestral offerings at these concerts were the *Tannhaeuser* Overture and Beethoven's Fifth in Mr. Szell's most exalted vein.

■ For its Fall Conference the Ohio Music Teachers Association was invited to use the Oberlin Conservatory of Music and its facilities on Armistice Day. Harriet Harris and I. J. Mattlin, chairmen respectively of the Northeastern district and the Cuyahoga County division had prepared an excellent program with music by the Oberlin String Quartet and the Oberlin Orchestra under the baton of David Robertson, director of the Oberlin Conservatory, who also addressed the assembly in a welcoming address. Herbert Elwell, composer and critic of the Cleveland *Plain Dealer,* gave an inspiring lecture. There were several piano and vocal soloists.

ROSE WIDDER

ST. LOUIS

■ Vladimir Golschmann began his 25th season as conductor of the St. Louis Symphony Orchestra after being greeted by an orchestral fanfare and a standing ovation by a large audience assembled to launch the orchestra's 75th annual season.

With 20-odd new players joining the orchestra since last season's final concert, the initial effort of the ensemble was notable for its cohesion and brilliant tonal quality. Mr. Golschmann offered standard musical fare centered around Brahms' Fourth Symphony and including Barber's Adagio for Strings, a Bach-Respighi Passacaglia, Wagner's *Tristan* Prelude and Liebestod, and Berlioz' excerpts from "The Damnation of Faust."

Leonard Rose was the season's first soloist, appearing at the second concert pair, giving the Saint-Saens 'Cello Concerto a truly distinguished performance. Mr. Golschmann chose the Tchaikovsky "Pathetique" and the Haydn "Surprise" Symphonies, to make up a program of enjoyment and relaxation for those who are still obstinate in their acceptance of our contemporary composers' efforts.

Thomas Schippers was the season's first guest conductor, making his local debut at the mid-November concerts. Giving a brilliant and impressive account of his remarkable talent, he conducted, from memory, a vitally charged and well-diversified program. Schubert's "Alfonso and Estrella" overture was followed by Bizet's C Major Symphony, two interludes from Menotti's *Island God,* Hindemith's "Symphony Serene," and Wagner's *Meistersinger* Prelude. His control of the orchestral forces was complete, and his interpretations revealed profound insight into the full meaning of the diverse character of the scores he performed.

Leon Fleisher was among the month's soloists, giving a beautifully executed and well-conceived performance of Beethoven's G Major Concerto for Piano, which won for him a flattering reception. Mr. Golschmann, giving the artist expert orchestral collaboration, also brought finely wrought interpretations to the Beethoven *Fidelio* overture and Schubert's C Major Symphony.

For the final November concerts, violinist Tossy Spivokovsky substituted for Nathan Milstein, whose recent indisposition forced a cancellation. The Mendelssohn Concerto, which was his choice, didn't quite measure up to accustomed standard, but his encore, Paganini's 24th Caprice, was a brilliant exposition of sheer virtuosity which brought spontaneous acclaim from the audience. Harry Farbman, the orchestra's concertmaster and assistant conductor, officiated on the podium during Mr. Golschmann's guest engagement with the Detroit Orchestra. Farbman obtained maximum results with authentic interpretations of Brahms' Second Symphony, Moussorgsky's *Khovantchina* overture, a first performance of Carl Nielsen's

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"Maskerade Suite," and the prelude to the third act of *Lohengrin*. He received enthusiastic audience acclaim.

■ Entertainment Enterprises sponsored three outstanding attractions: two performances by the Monte Carlo Ballet Russe; a spectacular musical event by the Scots Guard Regimental Band with Highland Massed Pipers and Dancers, which filled the large Kiel Convention Hall; and a song recital by the gifted soprano Erna Sack.

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■ The Principia Concert Course also presented three events of note. Robert McFerrin, St. Louis baritone, now a member of the Metropolitan Opera Company, was heard in a song recital which proved one of the important events of the season. The second event was a piano recital by the Italian pianist Pietro Scarpini, whose severely classical program established him as an important newcomer to the American concert platform. Next came the Randolph Singers in a program of madrigals and carols of various lands, which proved an event of both novelty and charm.

■ Andre Kostelanetz conducted the Symphony Orchestra in a special Sunday afternoon concert featuring Ferde Grofé's "Hudson River Suite," for which a special bowling alley was erected with a local champion bowler engaged to carry out the idea of the Rip Van Winkle story. In addition, a number of orchestral novelties were offered, much to the enjoyment of his many local devotees. O. C.

CHICAGO

■ Maria Meneghini-Callas' first Butterfly on any operatic stage was given three performances within a week (November 11, 14, 17) to sold-out Lyric Theatre houses—the third having been added to the two scheduled, by popular demand. The Callas portrayal held much charm, and many memorable moments vocally and histrionically. Otherwise, we found this great singing-actress disappointing in her new role—two overstudied and obviously imitated to be convincing. The subtle, many-motioned mannerisms so inherent in a Japanese interpreter (and rarely imitated successfully) were, we felt, exaggerated in the Callas version, which remains occidental. We regretted that Callas chose to close her second season here with Puccini's melodious opera, in which the real star was tenor Giuseppe di Stefano, the foremost Pinkerton within memory. He won a triumph all his own, as of course did Callas, at the opera's close, and both were given tremendous acclaim.

Robert Weede's rich baritone voiced the gentle part of the American Consul tellingly. Eunice Alberts sang well, and sympathetically, the role of Suzuki. Others notable in the cast were Mariano Caruso, excellent as Goro, Kenneth Smith as the outraged Bonze, Lloyd Harris and Andrew Foldi, impressive as Prince Yamadori and the Imperial Commissioner, respectively, and Miles Nekolny, the well-voiced if stiff Official Registrar.

The performance was beautifully staged by Hizi Koyke, and further enhanced by the loveliest of *Butterfly* sets dating from Chicago's golden era of opera some 30 years ago.

The Lyric Theatre management, prodigal in their offerings, presented two triple bills (two performances each) during the five-week season. The first of these comprised Monteverdi's 350-year-old Masque in one scene, *Il Ballo Delle Ingrate*, choreographed by Ruth Page; *The Merry Widow*, adopted for ballet by Ruth Page and Hassard Short, with Miss Page's choreography, orchestration of Lehar's music by Van Grove and Hans May; and Puccini's highly dramatic one-act opera *Il Tabarro*. With Tito Gobbi in the finest creation of the role of Michele, the barge owner, that we have ever heard, and Gertrude Ribla as Giorgetta, his wife, whose generous operatic talent heightened the drama of the performance to an intensely stirring close, Puccini's "Cloak" became a real thriller. Outstanding in lesser roles were Clara Mae Turner as Frugola, and Carlo Bergonzi as Luigi.

The Merry Widow, in ballet form, indicates the vision of Ruth Page in choosing for the lead roles such a mistress of the dance as Alicia Markova and as her *vis à vis* Oleg Briansky, really brilliant in the part of Prince Danilo. They were admirably abetted by a lengthy cast in which Sonia Arova, Bentley Stone, and Carol Lawrence were outstanding.

The curtain raiser, *Il Ballo*, received a classic, beautifully staged performance from orchestra (Rescigno conducting), soloists, and ballerinas. So splendid a production, with Vera Zorina ideally cast as Venus, deserves further space than can be given here.

A second triple bill listed *Lord Byron's Love Letter*, a one-act opera with music by Raffaello de Banfield and libretto by Tennessee Williams; Mascagni's *Cavalleria Rusticana;* and *Revanche*, a ballet in four scenes and Prologue, with music based on Verdi's *Il Trovatore*. Unfortunately for us, this ballet was postponed (being replaced by *The Merry Widow*) and given later with a repetition of its cobillings, which we could not hear.

To the American Opera Society, underwriting costs of the production, and to Lyric Theatre management, opera goers here are indebted, for the authentic, finely cast performance of *The Letter*, a poignant, dramatic work of far more than passing interest.

The four protagonists, well supported by Rescigno's responsive orchestra, gave an understanding, telling performance of the opera. Gertrude Ribla, the spinster granddaughter, gave of her rich, expressive mezzo to narrate lines from her bitter old grandmother's romantic sonnets to Mardi Gras visitors, while guarding Lord Byron's "love letter" with its concealed secret, to be glimpsed only at a distance—all for a hoped-for fee.

Astrid Varnay found in the role of the grandmother another vehicle for vocal prowess, while portraying forcibly the impoverished, still proud patrician of the "deep south." Parts of the visitors were excellently taken by Clara Mae Turner (a matron from Milwaukee) and Lloyd Harris (the tipsy Mr. Tutweiler), who injected a note of humor into the sultry drama.

Cavalleria Rusticana was given place of honor in the triple bill. Ebbe Stignani as Santuzza poured out golden

tones at intervals, and we would travel miles again to hear Giuseppe di Stefano sing his Addio to Mama Lucia —one of the several reasons for reviving the Mascagni thriller.

Donizetti's *L'Elisir d'Amore* received the sterling performance to be expected, with a cast of fine singers headed by Leopold Simoneau. He embued the role of Nemorino with vocal vitality seldom given by other interpreters, with the exception of Caruso and Schipa. Rosanna Carteri, as Adina, revealed a luscious voice and won for herself a personal triumph. Nicola Rossi-Lemeni, in top form vocally and histrionically, gave his best performance of the season as Dulcamara, a quack doctor of the first order. Hugh Thompson was the alert, well-voiced Sergeant; Gloria Lind, the peasant girl, Gianetta, in which part she found opportunity to display her beauty and voice to advantage. The chorus shared in the success of the performance, and Serafin's firm handling of the orchestra manifested itself in excellent accompaniments, attuned to his extra-fine reading.

Montemezzi's neo-romantic opera, *L'Amore dei Tre Re,* received an outstanding performance here, with Maestro Serafin giving to the work its just due from an orchestral point of view, and a cast which did honor to Lyric Theatre.

Dorothy Kirsten's portrayal of the unfaithful wife of King Manfredo stands out as a creation all her own, as she brings into play varied expressions of passion and hate, and looking her regal self, she had only to sing as she did, to capture the public with a delineation both poetic and dramatic. She was well feted whenever the opportunity presented itself in the first two acts. In Rossi-Lemeni (Archibaldo), Carlo Bergonzi (Avito), and Robert Weede (Manfredo), Miss Kirsten found foils to vie with in vocal expression. Borgonzi has a glorious voice, to be sure, but lacks the ardor to be a convincing lover—singing toward his cues rather than Fiora's queen.

Rossi-Lemeni, as Archibaldo, covered himself with new glory. In him we find the ideal interpreter of the blind king, portrayed with such dramatic accent and prodigal tonality as to unleash hearty bravos from the excited audience. Robert Weede gave power to the role of the humiliated king, Manfredo, further enriched by his gorgeous baritone. As Archibald's servant, tenor Mariano Caruso rose to the stellar occasion by giving far more import to the part than is generally given.

Gounod's aging Faust seemed a bit older when given Serafin's slow tempi of French opera readings. The melodious score dragged into a somnolent performance except for the vital Prologue and Kermesse, the best features of the performance.

In the title role, Bjoerling mainly sustained the interest of the listeners, singing ravishingly from beginning to end. The Cavatina as sung by the popular tenor became an oasis in the rather arid performance, that won him salvos of plaudits concluding the "Salut, Demeure" on a well-sustained high C.

Rossi-Lemeni, reverting to the traditional garb of Satan this season, performed his role perfunctorily, despite his agile action and vocal power. Rosanna Carteri, well remembered for her superior performance of Mimi in last season's *Bohème,* was a winsome Marguerite, and won a success all her own after her singing of the "Jewel Song." Robert Weede, a better singer than actor, gave of his rich baritone to win full approval of his stirring "Avant de quitter." Mignon Dunn had the voice and allure for the boy, Siebel. Eunice Alberts, as Dame Martha, seemed to have found a role suited to her talents as vocalist and comedienne.

Paul Hansen

Lyric Theatre's staging of Puccini's Il Tabarro—"*. . . a real thriller.*" *Left to right:* Tito Gobbi (*Michele*), Wm. Wilderman, Carlo Bergonzi (*Luigi*), *and* Mariano Caruso.

Anita Cerquetti's sensational American debut as Amelia in Verdi's *Un Ballo in Maschera,* was the surprise of Lyric Theatre's 1955 season, which closed brilliantly with a sumptuous performance of this opera, and the best one of the season from the standpoint of ensemble. The exciting discovery of a real dramatic soprano, so needed to reinforce the already well fortified roster of Lyric Theatre, was particularly gratifying, for now we hope to have Signorita Cerquetti for coming seasons to sing the roles belonging to a true dramatic soprano, sung earlier in the season by those outside their own domain. Miss Cerquetti of the Rosa Raisa type both as to looks and vocal splendor, possesses a magnificent, voluminous, fresh voice (which needs attention only in its high register) and an abundance of talent for the operatic stage. From her first utterance in Ulrica's den, the public quickly recognized in her a singer of enormous possibilities and a star ready to shine brilliantly among the array of constellations cast in this opera—headed by Messrs. Gobbi and Bjoerling. Clara Mae Turner's Ulrica, outstanding in every respect, presages well for further appearances in major roles. William Wilderman and Andrew Foldi cut quite a figure as the conspirators, and Peggy Bonini was impressive vocally and otherwise as the page. Lesser parts were well taken by Lloyd Harris and Mariano Caruso.

■ Paul Paray, distinguished Musical Director and Conductor of the Detroit Symphony Orchestra, presided over the Chicago Symphony Orchestra as guest conductor for five concerts at Orchestra Hall during the past fortnight, besides directing the orchestra at the regular Wednesday evening concert over WGN-TV Channel 9.

Mr. Paray, in the opening "Coriolanus" Overture of Beethoven, reestablished himself as the dedicated musician-conductor Chicago Symphony audiences had admired when he was a visitor here with his Detroit Symphony last season. The same clarity and simplicity which marked the strong performance of the Overture were apparent in the sensitive and beautifully colored performance of the "Pastoral" Symphony. Predominant on the program listings were French works—which, as interpreted by Mr. Paray, showed him to be one of the foremost representatives of the French School of batonists. He gave us fresh readings of the utmost refinement of Franck's "Gardens of Eros," Debussy's "Clouds" and "Festivals," Lalo's Overture to *Le Roi d'Ys* and Chausson's B-flat Major Symphony. But Mr. Paray's interpretation of the Tchaikovsky Fourth was a revelation. There was less noise and more beauty in this performance than in any we have heard.

Mr. Paray's music speaks simply, yet eloquently, from the heart, and the orchestra responds completely.

■ On Nov. 9, Reginald Kell, clarinetist, joined the Fine Arts Quartet in the fourth concert of their fall series at the 1020 Art Center, to play the Mozart Quintet in A Major for clarinet and strings, as part of the observance of the Mozart Bicentennial Year. Neither Mr. Kell, the Fine Arts Quartet, nor the Mozart work is new to the audience, which all but overflowed the Center's concert rooms, but the acquaintance is one which grows more enjoyable with each renewing, for both music and artists are exceptional. The other works which made up an unusually strong program were the fourth quartet of Beethoven's Opus 18, in C Minor, and the fifth quartet of Bela Bartok, considered by many to be the most powerful of the six works he wrote for that medium.

DOSHA DOWDY and RENÉ DEVRIES

PHILADELPHIA

■ If the cultural exchange between East and West continues the success of Russia's first two musical ambassadors, it must only be a matter of time (decades, maybe!) before the two political worlds will find something in common. Following Emil Gilels by seven weeks, and even more highly anticipated, David Oistrakh did not disappoint at his local debut with the Philadelphia Orchestra.

If memory serves, his appearance was the first time since the days of Stokowski that the orchestra was able to advertise both its Friday and Saturday concerts "sold out" in the Sunday papers preceding. From the first movement of Prokofieff's First Concerto, Oistrakh left no doubt that he ranks among the world's greatest fiddlers. His effortless finger and bow-arm technique, purity of tone, and interpretative insight held his listeners spellbound. The Scherzo of the Prokofieff was marked by a marvelous lightness. But in the Brahms Concerto Oistrakh even surpassed himself. The Adagio was of burnished gold. In the formidable Finale Oistrakh displayed wizardry both in technique and tone, for the latter, in double-stops and elsewhere, had many gradations; but heavy or light, the tone was never forced.

One should also mention that Eugene Ormandy and the orchestra gave praiseworthy support in both concertos The program opened with Hindemith's Symphonic Metamorphosis on Themes by Weber.

Benno and Sylvia Rabinof were the soloists the previous week in Martinu's Concerto for Violin and Piano, heard here for the first time. It is a well-written work which nicely balances the two solo instruments both between themselves and with the orchestra. More than that, the Martinu work has ingratiating Bohemian themes set forth in good style, with spirited rhythms and delicate passages. Another local novelty was Milhaud's listenable if undistinguished Suite Française. Ormandy's effective reading of the Brahms Fourth closed the program.

■ Lee Luvisi, 17-year-old pianist, made an outstanding impression in his bow at a Philadelphia Orchestra Student Concert. He played the Rachmaninoff Rhapsody on a Theme of Paganini with superb poise, technique, and understanding.

■ The Metropolitan Opera Association opened its local season of six performances with a successful *Aida*, Fausto Cleva conducting. There were some dissenters, but Renata Tebaldi was generally acclaimed "the most," in the title role. Elena Nikolaidi scored as Amneris, Giorgio Tozzi did well as Ramfis, and Ettore Bastianini as Amonasro, but Mario Ortica seemed miscast as Rhadames.

SAMUEL L. SINGER

WASHINGTON, D. C.

■ Upon returning to Washington, President Eisenhower received many gifts and wishes for complete recovery, but one of the most unusual and unnoticed came from the Budapest Quartet, who gave the President their recording of Beethoven's String Quartet in A Minor (No. 15). In a letter accompanying the disc the Quartet explained that the significance was not so much in the record as it was in a title the composer gave to its slow movement: "Heiliger Dankgesang eines Genesenen an die Gottheit" (sacred Thanksgiving hymn of a convalescent to the deity).

■ Howard Mitchell, conductor of the National Symphony Orchestra, was named by the National Music Council as "the conductor doing the most for American music in the 1954-55 season." Mr. Mitchell is the first conductor to win this distinction for the second time.

■ Wednesday, Nov. 16, was an evening dedicated by the National Symphony to the French Republic. The guest soloist was Robert Casadesus. Opening work on the program was a symphony by Henri Barraud, "La Symphonie de Numance," never before heard in the States. Mr. Casadesus played the Mozart C Major Concerto (No. 21), but arrived at his forte in a selection by one of his compatriots, Franck's Symphonic Variations. Soloist and orchestra played with a verve and ensemble that did laudable credit to both. Dr. Mitchell's passionate reading of the Ravel "Daphnis and Chloe" Suite No. 2 closed the program.

■ Under the auspices of Mrs. Connie Snow, the Boston Symphony opened its season here on Nov. 17. Charles Munch commenced with Mozart's Masonic Funeral Music, which he dedicated to the late Olin Downes. This was succeeded by the highlight of the evening, Darius Milhaud's Symphony No. 6, commissioned for the 75th anniversary of the Boston Symphony. The Ravel Introduction and Allegro for Harp and Orchestra was played with consummate skill. This excellent performance, however, was also due to the sympathetic treatment of the work by the soloist, Bernard Zighera. After intermission, Munch and his men gave a brilliant reading of Tchaikovsky's Fourth Symphony.

■ Although the Budapest Quartet has left the Library of Congress until springtime, the Library has continued to sponsor interesting concerts every week. One of the most intriguing recently was a concert of music from Shakespeare's time presented by Suzanne Bloch and her group, with Mack Harrell as guest soloist. The program featured solo works for the lute and virginal and in combination with the recorder and viol da gamba. Mack Harrell's singing of these old songs was superb, as were the performances of the accompanying artists on their various instruments.

■ On Nov. 20 in Constitution Hall, Gina Bachauer gave a recital which had some delightful, inspired moments. Although her playing of Mozart was technically perfect, this work seemed to lack the feeling it could and should have had. The highlight of the afternoon was Miss Bachauer's perform-

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ance of Liszt's Sonata in B Minor. After intermission, the Chopin Barcarolle (Op. 60) and Polonaise in F-sharp Minor (Op. 44) were performed adequately, but a disappointing denouement was experienced in the first part of Ravel's "Gaspard de la Nuit." Here, facile correctness replaced what could have been a tingling impressionistic atmosphere.

GENE FRY

LOS ANGELES

■ Visits by the San Francisco Opera Company and the Sadler's Wells Ballet have occupied so much of the early musical season that it has yet to get into high gear insofar as frequency and variety of presentations are concerned.

The Sadler's Wells visitors still pay their way with the full-length presentations of old-time favorites, such as "Swan Lake," "The Sleeping Beauty," and "Coppelia." Perhaps it is the vastness of Shrine Auditorium which enhances the big ballets and reduces the new choreography to chiaroscuro, but the company's truly amazing corps of principals seem more at home in the classical than in the contemporary school. When it comes to pure beauty of physical movement, few companies can touch Sadler's Wells—and none can match it for consistently decorative costuming and setting and the quality of its large orchestra. But when it comes to creative choreography and use of material suitable for such choreography, the company and its chief choreographer, Frederick Ashton, have considerably less éclat.

■ A disappointment, too, was the Berlin Dance Theatre, which seemed nothing more than a troupe of acrobats gone legitimate. This company was the reverse of Sadler's Wells in that it lacked security in performance, but was best in such stark and dramatic works as "Signals" and "Hamlet," both choreographed by Tatjana Gsovsky to scores by Klebe and Blacher, respectively.

■ More rewarding was the agile athleticism of Merce Cunningham and his company, seen at UCLA. His program had good contrast, with music by Satie and Gottschalk balanced with modern scores by John Cage and Christian Wolf. Above all, Cunningham's work had real style and "bite," which was too often missing from the offerings of the large troupes.

■ The second and third concert pairs of the Los Angeles Philharmonic's 37th season had Leonard Pennario and Mischa Elman as the respective soloists. Mr. Pennario gave a glittering performance of Rachmaninoff's Third Piano Concerto on an all-concerto program which also had Bach's Second Brandenburg Concerto and Bartok's Concerto for Orchestra. Though Alfred Wallenstein's conducting did not make the romantic most of the Rachmaninoff, he was an excellent leader of the Bach and gave one of the most clearly detailed readings of the complex Bartok concerto I have ever heard.

The concert with Elman brought two major surprises. The first was the magnificent short symphonic poem, "Yerma," which won the $1,000 prize for a new work offered by the Women's Committee for the Philharmonic Orchestra. The winner was 21-year-old Ramiro Cortes, and he has fashioned a piece which is not only startling and deeply moving, but which is also a brilliant psychoanalytical approach to the state of mind of the central character in Lorca's tragedy.

Cortes has not sought to mirror the play, but to mirror the maternal madness of its heroine. The longing, the frenzy, the illogical and inchoate thinking of Yerma are expressed with amazing insight on the part of this young Dallas-born U.S.C. student. The orchestration is harsh and cacophanous at times; at other times it is warm and piteously eloquent. At all times it is highly communicative, and Mr. Wallenstein's reading was thrilling.

The conductor's approach to the Tchaikovsky Violin Concerto was the antithesis of the banal. He offered it as almost a chamber work—intimate, expressive, beautifully modeled, scarcely ever "all out" in the usual romanticized fashion. Within this framework Mr. Elman seemed reborn; he played with a youthful feeling and finesse which, however, never smacked of the merely virtuosic. Mozart's "Haffner" Symphony (not the more familiar Serenade) opened the program, which also included a stunningly played (but considerably less-than-subtly expressed) reading of Ravel's "La Valse."

■ The Los Angeles Chamber Symphony's first program of the season at U.C.L.A. had composer - conductor Igor Stravinsky on the podium before a crowd which was certainly less than the occasion deserved.

This magnificently played concert (using an orchestra of 30) included (in order of their composition) "Pribaoutki" (with Howard Chitjian as baritone soloist), "Renard" (with Chitjian, Richard Robinson, Paul Salamunovich, and Charles Scharbach as soloists), "Ragtime," the E-flat Concerto ("Dumbarton Oaks"), "Danses Concertantes," and Stravinsky's reduction of Tchaikovsky's "Blue Birds" pas de deux from "The Sleeping Beauty."

■ The recital stage, though not particularly overcrowded at this time, brought superb concerts by Mattiwilda Dobbs, Robert Rounseville, the piano-cello duo of Joanna and Nikolai Graudan, and the first local hearing of the remarkable Santa Cecilia Choir.

C. SHARPLESS HICKMAN

NATIONAL NOTES . . . . . .

Pianist **Louis Kentner** and violinist **Berl Senofsky** have signed up with Columbia Artists Management, under Kurt Weinhold's direction. . . . **Gold and Fizdale,** duo-pianists, have joined the roster of Columbia's Andre Mertens. . . . New additions to the NCAC listing include **Jose and Amparo Iturbi,** solo and duo-pianists; **Robert Mueller,** young American pianist; **Cor de Groot,** famous Dutch pianist-composer; the **Men of Song;** and the **Alard String Quartet. . . . Miklos Rozsa's** Second Violin Concerto will be premiered on Jan. 15, 1956 by **Jascha Heifetz** and the Dallas Symphony under Walter Hendl. . . . **Rolf Liebermann's** one-act opera, "The School for Wives," will be premiered in Louisville, Kentucky, on Dec. 3. This opera, the fourth commissioned by the Louisville Orchestra with funds made available by the Rockefeller Foundation, will be conducted by Moritz Bomhard, sung by members of the Kentucky Opera Association, and played by the Louisville Orchestra.

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Cellist GREGOR PIATIGORSKY *(right) is awarded the order of Chevalier of the French Legion of Honor by* JEAN ORTOLI, *French Consul of Los Angeles. Piatigorsky, whose home is in Los Angeles, left immediately after the ceremony for New York, where he appeared on Dec. 1 as guest artist at a banquet honoring former French premier Mendes-France.*

THE INTERNATIONAL SCENE

ITALY

■ The concert season in Italy really begins in November. Before that, the halls are dedicated to traveling groups (like the New York Philharmonic, which played here in October) or to "popular" series, during which recent conservatory graduates play the Schumann or Grieg concerto with the orchestra conducted by one of the younger conductors.

The first winter concerts in Rome this year were interesting and indicative. The University series, held every Saturday in the Aula Magna, was inaugurated by a new chamber group, the "Complesso da Camera Antonio Vivaldi": 12 performers specialized for the most part in 18th-century music and, most of them, with considerable experience in other chamber groups. The prime movers of the "Vivaldi" are the pianist Ornella Santoliquido and the cellist Massimo Amfiteatroff, both of them former members of the "Virtuosi di Roma." At this concert (which was the Vivaldi's debut), the best thing was a piano concerto of Paisiello, which Signora Santoliquido played with great verve. For the rest, they played a charming 'cello concerto of Boccherini (in D Major), a cembalo concerto of Bach, and four concerti of Vivaldi, some of which may have made the public wonder if too much of the Venetian priest's music isn't being exhumed. Certainly, the concerto for recorder (in F Major) seemed inferior Vivaldi.

Rome's other important concert series, sponsored by the Accademia Filarmonica at the Teatro Eliseo, began its Monday afternoons by inviting orchestra, chorus, soloists, and chorus master from the Salzburg Cathedral to perform the Mozart Requiem and his Vesperae Solemnes. The performance was far from impeccable, and the soloists were not really up to international concert standards; still the concert had a certain homey charm. It was like a church performance, and the seldom-heard Vespers, which are very moving, gained intimacy. But the Italian critics, who have their own ideas about singing, were fierce.

■ In Naples, the Scarlatti Association, which has a series of concerts, in most of which its own "Orchestra A. Scarlatti" plays, began the year with an all-Beethoven program. The soloist was Wilhelm Backhaus, who played the third and fourth concerti. In the first movement of the third, both he and the orchestra seemed a bit ill-at-ease; but they recovered admirably in the largo, and for the rest of the program, Backhaus and orchestra were in splendid form. The orchestra, which number 40-odd, is perfectly suited to the charming little Sala del Conservatorio, where the concerts are held, and its interpretations of the Prometheus and Egmont overtures were as stirring and as sensitive as any by larger, more virtuoso orchestras. The conductor was Franco Caracciolo, who is the permanent conductor of the Scarlatti and a fine and intelligent musician.

The other great opening in these last few days was the inaugural *Aida* at the San Carlo in Naples. Unfortunately, the greatest excitement of the evening was furnished by the brilliant public (including Italy's President) and not by the somewhat routine production. Del Monaco was to have been Radames, but was indisposed at the last minute (persistent rumor said his indisposition was inspired by La Scala, where he is to sing Pollione in a few days), and was substituted for by the young tenor, Franco Corelli. Corelli is an artist and has a ringing, noble voice; but he was understandably nervous on opening night and didn't come into his own until the third act. Fedora Barbieri was also not at her best until the "aborrita rival" scene in Act IV. The Aida was Antonietta Stella, also young, who recently had a great success at Covent Garden. She, too, was not at ease until the Nile Scene. Vittorio Gui conducted with admirable restraint and got a very good performance out of the San Carlo orchestra, which tends to be uneven. The sets and costumes were designed by C. M. Cristini, the regular designer of the San Carlo, and they were remarkable for their ugliness. Cristini's idea was evidently to be as traditional as possible—an idea that is perfectly all right in itself; but, unfortunately, the sets had traditional heaviness without being imposing. And the colors were without exception muddy and dull. Florence's gifted stage director Carlo Maestrini was in charge of the staging. Like the tenor, Maestrini was a last-minute substitute, so he had time to do no more than clean up the stage movements and straighten out the Grand March. He did this very well, but for the rest, the acting was in keeping with the costumes and sets. All in all, it was not a downright bad performance, but it was not an impressive opening. And above all, it was disappointing at the San Carlo, where in recent years, the direction has set a high standard.

WILLIAM WEAVER

GERMANY

■ Via Hannover—where I saw a musically satisfying, but scenically somewhat misconceived production of Strauss' *Woman Without Shadow* (conductor Johannes Schüler) and a promising ballet bill, consisting of Stravinsky's "Orpheus" and the "Nutcracker," both staged competently by Yvonne Georgi—to Düsseldorf and the European premiere of Kurt Weill's *Street Scene*.

Compared to the American Columbia record the Düsseldorf performance was musically superior. Eugen Szenkar stressed the operatic tendency of the work without overburdening it unduly and, even more important, without interfering with its rhythmic drive. Of the singing only the best can be said. Most of the members of the cast were young, vocally very gifted opera singers who found special delight in these unaccustomed yet rewarding roles. Thus Düsseldorfers were no little astonished to find their Tristan and Lohengrin as the very charming and humorous Mr. Fiorentino. Top rewards, however, must go to the deeply

moving Mrs. Maurrant of Hanna Ludwig, the very sound performance of Mr. Maurrant by Randolph Symonette, and, in the lighter vein, to Fritz Doege and Lucie Klüfer as Dick and Mae, respectively, who did their "Moon-faced, starry-eyed" with such brilliance and polish that you would have thought they had been coached by Michael Kidd or Jerome Robbins.

Unfortunately one cannot speak of Friedrich Schramm's production as a complete success. It compared very unfavorably with the Berlin production of Menotti's *The Saint of Bleecker Street* recently. Schramm's direction was mostly rather conventional and brought the work sometimes into the dangerous vicinity of an operetta (just the tendency, which Szenkar, with his orchestra, tried to evade all the time). But, it must be admitted, that he was severly handicapped by an inadequate stage (the Düsseldorf opera house is being thoroughly renovated at present, and the cast is playing in a cinema). That its limitations can be overcome, however, was marvelously demonstrated by Caspar Neher's set —so New Yorkish, indeed, that one could almost smell the strange and enlivening odors of this street. No little credit for the public success of the work is due to Lys Bert, who did a very clever job of the extremely difficult task of translating Langston Hughes' gripping lyrics. The critical reception was mixed. By all means, let's have, next, *Lost in the Stars*.

HORST KOEGLER

VIENNA

■ The great Vienna Opera Festival is over, and it could prove that the Vienna State Opera can basically fulfill the high expectations of a critical, festive, international audience. The Opera again is lucky in being able to play in one of the most beautiful and technically best equipped houses in the world and with the assistance of the magnificent Vienna Philharmonic Orchestra. What the Opera has not yet achieved, is a homogeneous ensemble and, before all, a strong conductorial personality who can lead this ensemble to stellar achievements, a shortcoming especially noticeable in classical operas. The most favorable aspects exist for the operas of Richard Strauss (as proven by the festival performances of *The Woman Without a Shadow* and *Rosenkavalier*) and, strange as it seems, also for Richard Wagner. These operas, however, are conducted by guests. The particular Vienna Opera Style which director Boehm announced so far has been as little realized as the "ensemble opera." With regard to the *mise en scène*, there was a quite apparent lack of co-ordination and purposeful endeavor. What to me appears to be the most important and most positive result of the four festival weeks is the enthusiasm and fresh excitement which was felt at each performance. Routine evenings, so often the rule in Vienna before, were completely absent during the festival. It would be welcome if Dr. Boehm could keep this spark of artistic enthusiasm in orchestra and ensemble alive also for the everyday offerings of the opera.

The last premieres of the opera festival brought, first, the *Rosenkavalier* (which in Vienna and Salzburg has been regarded as a classic achievement for the past 40 years, and therefore never was changed). Hans Knappertsbusch gave the Strauss orchestra its velvety sound, musical sweep, and a beautifully singing ensemble (Maria Reining as Marschallin, Sena Jurinac as Octavian, Hilde Gueden as Sophie, and Kurt Boehme as Ochs van Lerchenau) preserved the high standards one expects from a performance of this most Viennese opera in Vienna.

The greatest success, next to *The Woman Without a Shadow*, was Alban Berg's *Wozzeck*, with 28 curtain calls —and that in conservative Vienna. This production also was basically familiar, but it still topped all previous performances for its authenticity in musical and scenic respects. The stage action (stage director, Oscar F. Schuh; settings by Caspar Neher) was breathtakingly dense, stressing for each character its typical mannerisms, and stressing the action as a simile of human emotions. Dr. Boehm, too, as conductor, grows more familiar with the score and knows now how to elucidate its full beauty. New was Walter Berry in the title role, who in spite of his youth is now an excellent representative of this difficult role. New also was Max Lorenz as Tambourmajor. Of the old cast, the impressive Marie of Christl Goltz was triumphant.

One world premiere closed the round of artistic events: Boris Blacher's Othello ballet, "The Moor of Venice." It is a ready-made work of art, continuing the line the composer started with his Hamlet ballet. Though the new ballet is less slavishly tied to Shakespeare's scenario, and starts with the murder of Desdemona, it then shows in eight flashbacks the action. The scenes are joined by Ritornelles. But the musical action which storms in Verdi's opera remains here colorless, and the music, offering rhythmic excitement and ostinato figures, instead of an inspired choreographic development of rhythm and melody, lacks plasticity and original beauty, so that one cannot fail to ask why anybody tries such treatment of the Othello theme. Partly to blame for this impression is the musical direction of Heinrich Hollreiser and the choreography of Erika Hankas, but not, to be sure, the magnificent settings and costumes of Vakhevich. It has been a long time since Vienna was a leading ballet city; neither the soloists, nor the corps de ballet, nor inspirational guidance are sufficient for today's higher demands. "Giselle" (in the old Fokine production) showed this even more clearly. But the youngest dancer, 16-year-old Erika Zlocha, who will dance the title role in subsequent performances and at the premiere, had the greatest applause as a peasant girl, and may be the only one who has the lyric qualities, the poesy in expression and movement which entitles Vienna to expect from her the long lost prima ballerina.

■ Besides two performances of *Die Meistersinger*, Fritz Reiner conducted a contemporary program with the Vienna Symphoniker and had a sensational success. After Stravinsky's Symphony of Psalms, he led Orff's "Carmina Burana" with sweep and musicianship, and yet with such delicacy and finesse as we have never heard before. With this concert he conquered also those who were still doubtful at the Opera. Rarely did one hear such jubilation in Vienna at the end of a program of music of our time. In the smaller frame of a "public radio concert," Franz Waxman conducted the Piano Concerto by Lukas Foss, with the composer at the piano. The work had a great success.

DR. ERICH JANTSCH

BRUSSELS

■ Among the numerous concerts given since the beginning of the season very few are worth reviewing, from the critic's point of view. A good conductor and a fine soloist in a hackneyed program are of little meaning to the reader. However, two orchestral concerts were of outstanding interest. First the revelation of a new, very talented young conductor; second, the Bartok evening given by the pianist Andor Foldes with the National Radio Orchestra. A Beethoven Festival (one more!) was intrusted to the hands of a young Kappelmeister, Andre Vandernoot. This newcomer,

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who studied in Brussels and later in Vienna, revealed himself to be a musician of first rank. In a program dangerous for being so well known he displayed such a wealth of rare qualities that his success became instantaneously of the riotous character. Conducting from memory with assurance and a superb sense of rhythm, he left precious few of the works' beauties in the shade. We expect great things for the future from this gifted artist. The program included the "Coriolan" overture, the Eighth Symphony, and the Third Piano Concerto, played with extraordinary perfection by Wilhelm Kempff.

The announcement of a Bartok concert, consisting of three piano concertos, attracted an overflowing audience in the great Radio Hall. To my knowledge this feat had never been realized before. Andor Foldes succeeded in keeping the interest of the public alive during the whole evening. He played the Rhapsody (Opus 1) and the two concertos with such flawless technique, such beauty of tone, and such enthusiasm that the crowd cheered him for a very long time after the concert was over. Starting with the Opus 1, then the first concerto (dating from 1931), and finishing with the last work of the Hungarian master, the great pianist presented a panorama of Bartok's evolution.

The orchestra was conducted by Franz Andre, who in spite of a difficult task, gave complete satisfaction and justly shared the wild ovation which greeted the two artists.

FRANCIS DE BOURGUIGNON

TORONTO

■ The Philharmonia Orchestra of London is certainly a first-rate organization, judging by its performance at Massey Hall this month. But the real laurels go to Herbert Von Karajan, its conductor, who, although not as happy with this group as he was with the Berlin Philharmonic last year (the Berlin group is, after all, in a class by itself), gave us a reading of Beethoven's Sixth Symphony that will stay in our ears for a long time to come. From the calm and serene opening four-measure phrase to the dramatics of the last movement, Karajan avoided exaggeration and annoying effects usually coincident with performances of this work, and rather devoted himself to the notes, the ensemble, and Beethoven's intentions generally. A mature and understanding conductor held sway over a fine group of musicians.

■ Walter Susskind, the Toronto Symphony Orchestra's new conductor, was introduced in a guest appearance on Nov. 23. He comes to Toronto permanently next fall on a two-year contract. Excitement was high, for Susskind has a fine reputation in many quarters, and this, to my knowledge, was his first appearance on the North American continent. He chose a conservative program: the "Academic

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Festival" Overture, Dvorak's Fourth Symphony, and the "Emperor" Concerto, with Leon Fleisher as soloist. A last-minute change in program added the Canadian composer Harry Freedman's "Nocturne," a pleasant bit of almost interlude-type music which wears well. Judgments of the more definite type are hard to make with a relatively young conductor who knows that this new city and orchestra are watching him full of curiosity, expectation, and—naturally—full of criticism. However, Susskind is a talented musician, a good baton technician, but weak in conception, particularly evidenced in the Beethoven work, and not too gifted in the difficult-to-acquire faculty of achieving a satisfactory orchestral sound. These criticisms must be corrected if the city is to have an orchestra which will grow in stature. In specific defense of Susskind, he seems very much at home with the orchestra, and has their support and attention.

EZRA SCHABAS

LONDON

■ Myra Hess's program for her Festival Hall recital was admirably arranged. Opening with Bach's Adagio in G Major (an arrangement of his own from one of his violin sonatas), she continued with the Toccata in D Major (Fantasia and Fugue) and followed this with Schubert's "Moments Musicaux" (Op. 31, No. 2). Later came the Beethoven Sonata in D Minor (Op. 31, No. 2). The second part was devoted to Brahms' Sonata in F Minor (Op. 5), of which she gave a reading that was memorable for its poetry, vitality, and emotional power.

■ "Golgotha," an oratorio based on the Gospels and the writings of St. Augustine by the Swiss composer Frank Martin, had its first public performance in England by the B.B.C. Symphony Orchestra and Choral Society. It is scored for five soloists, mixed choir, and full orchestra, with the addition of a pianoforte and organ. There are two parts, each containing five sections. The voices of the soloists, though excellent individually, did not blend satisfactorily in the "Gethsemane" scene, where the narration is allotted to contralto and tenor (as if one voice). The composer is at his most impressive in writing for the chorus.

■ It has recently become the custom for the Royal Philharmonic Society to invite a distinguished composer to conduct a program of his own works at one of their concerts each year. This season their choice was Sir William Walton, recently returned here after attending the American premiere of his *Troilus and Cressida*. He chose four works, commencing with the comedy Overture "Scarpino" (1940), a light and sparkling idea inspired by a character of the Commedia dell'Arte. The Ballet Suite, *The Wise Virgins*, is arranged from the music of Bach and has been played

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Illustrated on the Virginals

as a Ballet by the Sadler's Wells Company. His Violin Concerto was written in 1939. For the present performance the soloist was a young Italian, Aldo Ferraresa, who gave the Italian premiere in Naples, where he is a leader of the San Carlo Orchestra. He imbued the Concerto with a degree of Southern emotional warmth which I have not heard from any other interpreter. He gave a brilliant technical display and, although the volume of tone is not large, it is mellow and of sensuous beauty. The Symphony, which dates back 20 years is at present his only composition in this form, though a second has been commissioned. At the London premiere, only the first three movements were completed, and I felt then that this was a mistake, which was realized by many others when the complete symphony was produced nearly a year later and made a profound impression. The work is conceived on a vast canvas; fine as the first three movements are, the fourth is the climax of the architectural design and one of compelling power and splendor. It is rarely that any composer commands equal eminence as a conductor, but Walton is clear and authoritative and there is a complete absence of any fussiness. His own compositions require unusual skill in handling because of their frequent changes of rhythm. He was at his most assured in the Symphony, which was played with the utmost eloquence.

■ Tannhaueser has been revived at Covent Garden where it has not been played since before the war. This is an entirely new production by Sumner Austin, with decor designed by Ralph Koltai, and conducted by Rudolf Kempe. The opera was sung in English in a translation by Ernest Newman. Some evidence of first-night nerves among the soloists was noticeable, and Maria Von Ilosvay, who was such an outstanding Waltraute in "The Ring" this summer, was miscast as Venus, and her voice frequently did not carry. Sylvia Fisher, the Elizabeth, commenced tremulously in the Greeting, but sang with moving expression in the Prayer. A German heldentenor, Wilhelm Ernest, struggled bravely with the English language. He has a voice of great power, but with a tight production and no legato. The most satisfying solo singing was that of the American Jess Walters, the Wolfram, who sang the lyrical passages with style and warmth. The role really demands a lyric-dramatic baritone, but the lyricism is the first essential, and this Mr. Walters achieved most effectively. A young soprano, Josephine Veasey, was an attractive and very intelligent Shepherd Boy. The most rewarding features of the evening were the chorus (the long concerted music in Act II was finely sung) and the orchestral playing. Kempe's was a beautifully molded interpretation. The scenery from designs by Ralph Koltai was said to be inspired by the Nuremberg Trials, which he attended as an interpreter. What connection these can have with *Tannhaueser* I find it impossible to fathom (the scenery is the last word in crudeness). Who can picture the valley of the Wartburg with bare, spiky trees and absolute starkness? ARTHUR NOTCUTT

INTERNATIONAL NOTES . . . . . .

Irene Jordan, dramatic coloratura soprano, will make her European debut at Covent Garden on Jan. 19 as Queen of the Night in Mozart's "The Magic Flute," **Kubelik** conducting. In addition to seven performances of this role, two of them in Wales, Miss Jordan will appear in the role of Jennifer in **Michael Tippett's** "The Midsummer Marriage" on Feb. 4, 7, and 17. . . . American soprano **Franca Duval,** who recently scored a tremendous success in "La Traviata" in Montpellier, France, is scheduled for performances in the same opera in Mines, Bezier, Lille, Nice, and a performance of "Otello" in Antwerp, Belgium. . . . **Lilian Kallir,** young American pianist, whose recent European tour culminated with a recital in Athens for the Queen's Fund Concerts, was so well received by critics and audience alike that a special concert with the Athens Philharmonic was immediately arranged only four days in advance. . . . **Mme. Serge Koussevitzky,** honorary chairman of the International Sibelius Festival, has announced that over 400 orchestras throughout the world will celebrate the Finnish composer's 90th birthday by performing his works during this season. . . . **Gerald and Wilfred Beal,** American twin violin virtuosos, now on their first European concert tour, have given the European premiere of the new Double Violin Concerto by Bohuslav Martinu. The press is unanimous in praising both the work and the artists. . . .

DECEASED

■ One of the great names in modern composition, ARTHUR HONEGGER, in Paris, Nov. 27, aged 63. Success came to him in 1921 with the publication and performance of "King David," later turned into a symphonic psalm. A contrasting thematic work, "Pacific 231," brought the composer further acclaim. In 1938 came the famed "Joan of Arc at the Stake." Words were added to the music by Paul Claudel and, during the past year, Ingrid Bergman has been playing the lead role throughout Europe. Mr. Honegger, a formidable composer developing strongly in the period between the two great wars, wrote outstandingly creative music for opera, ballet, incidental scores for theatre, film, radio, choral groups, orchestra, and chamber ensembles. In the symphonic field, his Fifth, commissioned by the Koussevitzky Music Foundation, was premiered by Charles Munch and the Boston Symphony Orchestra in 1951. Born in France of Swiss parents, Honegger was one of "Les Six," the group of modernists that included Milhaud, Auric, Durey, Tailleferre, and Poulenc.

CONTEMPORARY MUSIC

(*Continued from page* 5)

This may be due, in part, to the educational process. More likely it is because most contemporary composers do not wear their hearts on their sleeves as did the Romanticists. The question of whether a score has likable as well as recognizable thematic material comes under this heading. Since musical ideas are not as easily communicated as those transmitted through language, composers are thereby further separated from their public. The public leans toward those composers whose music has an obvious appeal, little realizing that composers today could not possibly write the same kind of music as their Romantic forebears. The world *in* which and *of* which they write is unlike the world of the Romantics.

Somewhere, somehow, the American musical public must be educated to relate the music of their contemporaries to their own living. They must be made to understand that Copland, Barber, Sessions, Schuman, and Gould in our own country, just as Liebermann, Einem, Egk, and Orff in Europe, are men who live and work and are part of the same world as the listener. Their environment is the same. The thousand-and-one gadgets of everyday living are shared alike by composer and listener. They travel, entertain, go to the movies. They discuss Eisenhower, Stevenson, Dulles, Molotov. They worry about the high cost of living, their growing children, their income tax. They dream, hope, pray, grow old, die.

The other factor I spoke of, time, suggests that the reluctance of the American public to accept contemporary music may possibly be a result of our uneven growth as a nation. I refer to our phenomenally rapid development industrially, mechanically, financially, and, lately, politically, and the comparative lag in our artistic growth.

Possibly we have been too busy building the highest buildings, the best refrigerators, the slickest cars to notice the state of our Art and artists. Now that we have put the abundant life within reach of so many, with its attendant increase of leisure, we may find it possible to grow culturally to a similar level of distinction. It is barely 50 years that we have been a nation of 48 states. In that time the development of our techniques, including our artistic techniques (witness our virtuoso soloists and orchestras), has been fabulous. It is time for our audiences to grow as well, not only in size but in appreciation, understanding, and tolerance. It would be wiser, I think, not to leave the situation to the passage of time alone.

HERE and THERE

Stanley Schwartzberg

IZLER SOLOMON *in a rehearsal shot with the* KNICKERBOCKER CHAMBER PLAYERS *(George Koutzen, Director). This versatile group of* 18 *musicians is appearing in a series of six monthly Town Hall recitals on Sunday afternoons. The programs are adventurous, and the artists (as one press review put it) "Virtuosos, one and all."*

■ **ANTA** has announced several of the attractions, soloists and music groups, to be sponsored for appearances in foreign climes this season. These are less debatable as representative of this country's best artists than some previous ones. The **Robert Shaw Chorale and Orchestra** will tour for three months from Egypt to Iceland. A 10-country tour has been arranged for the **New York Pro Musica Antiqua,** under the direction of Noah Greenberg, and the six-singer, four-instrumentalist team will devote their programs to 15th-17th century music of Spain and Germany, Italian Baroque Music, and the sacred and secular works of William Byrd. Along will go the records, viola, and a harpsichord (I wonder if this instrument has nail heads or crow quills?). Also slated to go is **Sylvia Marlowe,** whose very fine recitals, solo and with ensemble, have been a *must* item here for connoisseurs of elder music. Miss Marlowe will play in the Far East in countries which have not previously heard the harpsichord. A special instrument has been built for the exigencies and hardships of touring, and a technician, Clifford J. Wheeler, will go along to keep the harpsichord in order. (Reactions of audiences anxiously awaited.) ANTA also announces that programs sponsored in cooperation with the International Exchange Program, must include a representative American work; otherwise the applicant will not be considered. It is suggested that the work of a composer of the country visited also be placed on the projected list. Recipients of aid must send to ANTA copies of all programs played on these tours subsidized through the International Exchange organization. Good going and congratulations to the promoters! It's a weird thing to listen to a complete recital sung in a foreign tongue by an American-born artist that does not have even one native air! This applies to players too. Culturally, we lose face.

■ **Robert Merrill** ran into a new pitch on his last trip across the USA. Concerts in Wichita, Wis., are held in the High School Auditorium, pending the erection of a recital hall, and the artist's waiting room off-stage is used during the day as a junior-collector's paradise for biology students. It's full of small animals, plants, reptiles, insects, and whatever is momentarily dear to youthful hearts. While Merrill was waiting to begin his program, a young lady became very insistent: she must enter his room. Mrs. Lee M. Waldrop, Assistant Manager of the Wichita Symphony, kindly explained that no one would be permitted to go in and ask Mr. Merrill for an autograph until after the concert. "Oh," said the girl, "I don't want an autograph. I just want to go in and water my snake." Now, Bob, how's about the "worm" aria from "The Creation?" It would have made an appropriate encore.

■ One of the more dramatic scenes staged during Chicago's Battle of the Divas—and others—received no press coverage at all. The episode occurred during the "Aida" performance, just at the close of the "Ritorna Vincitor," sung by the raven-haired, blue-eyed darling of San Francisco's Opera, La Scala, and the Met. Applause was rattling the rafters, bursting the eardrums and shaking the chandeliers, to the dismay of the sagely spaced cheer leaders (according to Neapolitan custom) who in this instance were not necessarily so. **Renata Tebaldi,** the Aida, was taking her duly earned bows and the riotous approval was reaching new heights in decibels. At her orchestra seat, **Maria "Mirabiledictu" Callas** dropped her bracelet, one of those fabulous, unbelievable circlets of probably a couple hundred or more carats. Ushers bearing flashlights rushed from all sides, crawling through the rows of seats and routing the cash customers (and those tickets were costly). The search widened like ripples on a pool. Finally, "Mirabile," the cynosure of all eyes, rose and, lighted by a procession of retainers, made her august way out of the hall. The tale does not relate any comment from Tebaldi, neither does it say if and when the jewels were restored. However, this stunt, annually pulled by some unphotogenic dowager at the 39th Street entrance of the Met, facing the cameras on opening night, as an attention-getter, has been surefire for years. Aspiring primadonnas might put it down in their book of ethics for seasons to come.

■ **Mary Bothwell,** whose recent Town Hall recital was, in this reporter's opinion, her finest to date, commenced a second season of broadcasts over Station WAAT (970 on your dial) Tuesdays at 11:15 p.m. The inaugural program of Nov. 15 featured an interview with prima ballerina **Mia Slavenska;** then came a program of Scottish songs by Miss Bothwell (and bagpipes); the following week brought to the mike **Andre Kostelanetz** and his recording of his colorful "Hudson River" Suite (barking dogs on the river banks *et al*) plus his brilliant album entitled "Bravo." **Mona Paulee,** the lovely of opera and concert, is slated to be interviewed at an early date. She will

Manny Greenhouse

MARY BOTHWELL

probably tell her experiences as "Bloody Mary" in summer stock this past season and, we hope, something about her coming star role in the new musical on Broadway, "They Knew What They Wanted," in which she will be cast in a specially written-in part, as Marie. If Mary Bothwell's pre-midnight spot were only on TV! Should your Christmas spirit need a perk-up, tune in to WAAT Dec. 20 for Mary's carols and songs.

(*Continued on page* 36)

SCHOOL NEWS

By GID W. WALDROP

New Quartet at Eastman

A new string quartet, to be known as the Eastman Quartet, has been organized at the Eastman School of Music, University of Rochester. Its members are all on the faculty of the Eastman School. At its opening concert, which also marked the opening of the Artist's Series in Kilbourn Hall, the quartet impressed older concert goers as the best of its kind since the school was opened.

Members of the quartet are: Joseph Knitzer, well-known concert violinist who came to the faculty of the Eastman School last year; John Celantano, also of the Eastman faculty, for a number of years a member of the Rochester Philharmonic Orchestra and a specialist in the organization and training of string quartets; Francis Tursi, violist, who played with a number of leading orchestras and is now on the Eastman faculty; and Georges Miquelle, eminent French cellist, former concert artist, and for many years first cellist with the Detroit orchestra.

M.I.T. Band Features Beversdorf Composition

A band composition by Thomas Beversdorf, instructor in the Indiana University School of Music, was played in two concerts this fall by the band of the Massachusetts Institute of Technology. On Nov. 18 the M.I.T. band featured Beversdorf's Symphony for Wind Band and Percussion in a concert on its campus, and played it again on Dec. 4 in a concert at Yale University.

Beversdorf's "Symphony" was premiered by the Indiana University concert band in May of 1954. His works, which include two other symphonies, have been played by the Pittsburgh, Houston, and Rochester Philharmonic orchestras.

U. of Miami Orchestra Reports Growth

The management of the University of Miami Symphony Orchestra has announced that the opening concerts of their symphony season, on Oct. 30 and 31, had a combined attendance of 4,285, an increase of 504 over last year's opening concerts. The second pair of subscription concerts on Nov. 20 and 21 featured Tossy Spivakovsky, violinist. John Bitter is the permanent conductor.

Sukoenig Anniversary

Sidney Sukoenig, head of the piano department of the School of Music of the College of Fine Arts at Syracuse University, celebrated the 25th anniversary of his Carnegie Hall debut with a recital at Crouse Auditorium in Rochester. It was his 40th recital there in the seven years of his activity at the university. Mr. Sukoenig has now received a life appointment with the School of Music.

Manhattan Orchestra In Versatile Program

The orchestra of the Manhattan School of Music, New York City, was heard in a well-arranged presentation of orchestral music on the evening of Nov. 22 in the Hubbard Auditorium of the school. The program featured the Mozart Symphony No. 29 (K. 201), the Divertimento for Orchestra (Op. 34) of Lopatnikoff, and the Brahms Symphony No. 4.

The orchestra of young musicians gave an over-all performance of excellence, reflecting substantial training and a cohesive spirit of musical sensitivity and interpretative execution. The rather brief and seldom-heard Mozart Symphony No. 29 was played with a sense of fluent delicacy, while the varying moods of Brahms' Symphony No. 4 were given a dignified and moving treatment. The little known, gayly colored, and animated Divertimento by Nicolas Lopatnikoff, written in a contemporary idiom, was given an interesting reading. The well-known conductor and composer, Jonel Perlea, directed the orchestral performance in skillful, authoritative, and musicianly fashion. L. C.

FACULTY APPOINTMENTS

■ Ronald Balazs, member of the first violin section of the Minneapolis Symphony Orchestra, has joined the Minneapolis College of Music faculty. Mr. Balazs studied with Ivan Galamian and Joseph Fuchs, and is a graduate of the Juilliard School of Music, New York.

■ A noted young pianist, Miss Jean Graham, has received a one-semester appointment to the music faculty at DePauw University, effective Feb. 1, 1956. Miss Graham, who has performed with America's leading symphony orchestras, will serve as instructor in piano.

Sievers

Officers of the National Association of Schools of Music, elected at the 31st annual meeting in St. Louis this year. Left to right: FRANK B. JORDON, *Treasurer (Drake University);* ROY UNDERWOOD, *Vice President (Michigan State University);* HARRISON KELLER, *immediate Past-President (New England Conservatory of Music);* E. WM. DOTY, *newly elected President (University of Texas); and* BURNET C. TUTHILL, *Secretary (Memphis College of Music).*

N.A.S.M. Annual Meeting

Four new schools were admitted to the National Association of Schools of Music at its 31st annual meeting, Nov. 24 and 25, at the Hotel Jefferson in St. Louis, Missouri. Associate membership was granted to Arkansas State Teachers College, Conway, Arkansas; Georgia State College for Women, Milledgeville, Georgia; Linfield College, McMinnville, Oregon; and Southern University, Baton Rouge, Louisiana. Kansas State College, Manhattan, Kansas, was promoted from associate to full membership.

Items of business at the St. Louis Convention included the report of a committee from the MTNA composed of Barrett Stout (Louisiana State University), Karl Kuersteiner (Florida State University), and John Crowder (University of Arizona), who presented to the NASM a curriculum for the training of the private music teacher which was authorized for presentation to the Commission on Curricula for formal approval. Howard Hanson, chairman of the Graduate Commission, reported progress and conducted a discussion on the Doctorate in Music. Trends in opera workshop methods were presented by Wolfgang Vacano (Indiana University), Walter Ducloux (University of Southern California), and Joseph Blatt (University of Michigan).

Thomas Williams of Knox College, Raymond Kendall (University of Southern California) and E. William Doty (University of Texas) discussed the place of the Bachelor of Arts Degree, the professional degree, and the liberal arts emphasis in music training. Kent Kennan, composer, presented his new trumpet sonata, previously commissioned by NASM, which was performed by Frank Elsass, both of the University of Texas. The Association spent an evening in panel discussion of the varied aspects of music scholarships with Roy Under-

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wood (Michigan State College), Virginia Carty (Peabody Conservatory), Howard Hanson (Eastman School of Music), Mark Schubart (Juilliard School of Music), and Thomas Gorton (University of Kansas).

Other activities included a concert by the St. Louis Symphony and participation in radio and television programs on KFUO, KCFM, KMOX, and KETC on topics such as "The Problem of Keeping Good Music on Broadcast Programs," "Music in Community Life," and "Dangers in Present Day Disc Jockey Music."

RUDOLPH REUTER *and two of his prize-winning pupils:* BURTON SCALIN, *now a member of the faculty of the American Conservatory, and* SUZANNE WALL, 18, *who won the recent Commencement contest of the Conservatory, and several other contests.*

Prescription for Stage Fright

Edward Steuermann, head of the Piano Department of the Philadelphia Conservatory of Music, says any performer can kill stage fright by "getting rid of himself" first. He recently gave his five rules for overcoming the bugbear as students of the Conservatory prepared for two forthcoming concerts.

Steuermann's rules are: (1) When you play in public, think you are playing for an imaginary friend to whom you wish to show that the music is beautiful; 2) concentrate strongly on the expression of the beginning to bring you into the mood of the music; 3) don't think of a single person in the audience; 4) don't compare yourself with anyone and don't listen to any performances of your piece before the concert; 5) believe this: it is easier to play for real musicians than for indifferent people. There is only one enemy of art, and that is indifference.

STUDIO NOTES

■ One of the interesting concerts of the season was the Young Artists Harp Recital sponsored by Lyon and Healy at Carnegie Recital Hall, Dec. 2. Eminent teachers of the instrument were represented by outstanding pupils, including Susan Goodman, from the Myor Rosen studio; Janice Conroy, trained by Marion Bannerman, with John Boerner at the piano. Judy Laman, a pupil of Carlos Salzedo, was heard in a group of this master's compositions, one of which, Variations on "O Tannenbaum," was a first performance and dedicated to the young artist. After the intermission, pupils of Lucien Thomson, Tia Gilston and Flora Mae Mogul, regaled the audience with duets written by Bartok and Grandjany. Heard also were Linda Marias, instructed by Leone Paulson; Nancy Brandon, a pupil of Marietta Bitter; and Elvira Aspero, under the guidance of Lucille Lawrence, this last young instrumentalist being assisted by pianist Stephanie Rappa and flutist Barbara Pogul in Mozart's Concerto for Flute and Harp.

■ The Dec. 4th Studio recital of the Stott School of Music, under the direction of Prof. Victor Stott and Mme. Magda Stott, presented an array of talented young singers well-schooled in stage poise and musicianship. Beginning the program was Ludmilla Karlson, soprano, Violeta Didorenko, lyric soprano, and Louise Nasoff, coloratura—these being the youngest students in the semi-professional group. Bruce Wetzler, with his substantial tenor voice, and Ko Young Hi, who delighted the audience with an added number from her native country, Korea, were next on the list of nine singers. Excellent stage appearance and fine operatic potentials were shown by the young Italian tenor Salvatoro Cavallaro in his arias from *The Girl of the Golden West* and *Tosca*. An unusual voice was revealed by Lidia Koshman, who received merited applause for her dramatic operatic excerpts. Canadian-born Irene Blankoff, known on opera and concert stages for her distinctive mezzo-soprano singing and now doing intensive vocal study with Prof. Stott, was effective in her two great arias, "Stride la Vampa" and the Cieca song from *La Gioconda*. Last on the set program was Skaidrite Prince, a promising soprano previously heard on Stott musicales.

During the evening it was announced that the Spring Recital at Town Hall would celebrate the 10th anniversary of the founding of the Stott Vocal Art Studio in New York City, the 25th year of Prof. Stott's teaching career, and the 35th anniversary of his own debut as a vocal artist. As an especial touch for the spring program, Prof. Stott will sing one of the leading roles in a concert version of Mozart's *L'Occo del Cairo*—thus paying his tribute to the bicentennial year.

HERE AND THERE

(*Continued from page* 33)

■ An echo, not from a press agent, of **Anna Russell's** popularity actually was heard recently on the Nancy Hanks train (Atlanta to Macon and points South). This reporter, on an emergency trip back home and not overly cheerful, heard from the opposite compartment gales of laughter and snatches of "Anemia's Death Scene." Leaning across, I asked, "Are you by any chance discussing Anna Russell?" Immediately I was swamped with questions and laden down with all sorts of compliments to bring North to the famous artist. And I had a wonderful time making new friends. Thank you, Anna. Incidentally, the Book of Books is now on sale—La Russell's opus, "The Power of Being a Positive Stinker." A revealing record!

NEW ORLEANS SYMPHONY

(*Continued from page* 7)

beginning of this period, and Mrs. Monroe Lyons has been president since 1953-54. Devoted to the orchestra, long-suffering in the face of arduous tasks, the officers and the various subcommittees of the Women's Committee have helped enormously to improve the standards of the orchestra.

Programming under Hilsberg has been interestingly diversified. 1954-55 witnessed the first performance in New Orleans of the Verdi Requiem, with the Symphony's own chorus assisting. In 1955-56 Tulane University announced a plan to form a community chorus, and the Symphony's chorus was allowed to disband and its members encouraged to join the Tulane group.

The largest number of out-of-town concerts given prior to Hilsberg's conductorship were performed in 1945-46, when the orchestra played in seven cities. In 1952-53 it played in two. In 1953-54 the total was seven concerts in five cities; in 1954-55, it was ten concerts in nine cities; in 1955-56, it will be twenty-five concerts in eighteen cities, including the Symphony's first visit to Texas and to Arkansas. The curve of the New Orleans Symphony's quality, activity, and national recognition has turned sharply upwards in the last three years.

In addition to its presidents and others mentioned in this account, the supporters of the New Orleans Philharmonic-Symphony Society have been numerous and generous. Leaders such as Mrs. Julius Friend, Mr. William Wisdom, Mrs. Lucy Lemann, Mr. and Mrs. Edgar B. Stern, Mrs. Louis Lemle, Mr. Lawrence Williams, Mr. H. C. Parker, Mrs. Robert Cutting, Mr. Lester J. Lautenschlaeger, Mr. Lester E. Kabacoff, Mr. and Mrs. E. B. Benjamin, Msgr. Henry C. Bezou, Superintendent Shelby Jackson, Dr. Lloyd V. Funchess, Dr. James F. Redmond, Mayor DeLesseps Morrison, Mr. William Helis, Jr., Mr. Leon Godchaux, and the late Philip D. Rittenberg have their counterparts in other cities. They *are* the symphony society, and the society's perpetuation and its progress has been their self-assumed burden. New Orleans owes its thanks to these friends of good music and the many others they have attracted to their objectives.

The only threat to the continued progress of this distinguished symphony orchestra would be if people took it for granted. We feel sure they never will.

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ One of the strangest books to appear in some time is Arthur Abell's *Talks With Great Composers* (Philosophical Library, 167 pp., $2.75). Abell, a veteran observer whose circle of acquaintances extends back to Brahms, has written accounts of conversations with that composer, Strauss, Puccini, Humperdinck, and others. The author has attempted to explain, in the composers' own words, "the disclosures made to me . . . concerning their intellectual, psychic and spiritual experiences while composing and the

ARTHUR ABELL

manner in which they were moved by the soul forces within when they felt the creative urge."

Abell has Brahms saying: "Spirit is the creative energy of the Cosmos. The soul of man is not conscious of its powers until it is enlightened by Spirit." Richard Strauss realizes that "the ability to have such ideas register in my consciousness is a Divine gift. It is a mandate from God, a charge entrusted to my keeping." Says Puccini: "I know from my own experience when composing that it is a supernatural influence which qualifies me to receive Divine truths, and to communicate them to the public through my operas." Abell quotes Wagner as telling Humperdinck: "I believe, first of all, that it is this universal vibrating energy that binds the soul of man to the Almighty Central Power from which emanates the life principle. . . . This energy links us to the Supreme Force of the universe." Bruch believes that "the great composer is not so much the reflection of God, as has been claimed, but rather the expression of God on this earth place."

Abell comes to the conclusion that "the most striking feature of the Revelations of my 'genius-friends' is the totally different way in which each one contacted this Universal Vibrating Cosmic Energy we call God."

■ Not too many people have their biographies written while they are still alive, and still fewer before they have reached the age of 40. Yehudi Menuhin, the most publicized child prodigy since Josef Hofmann, has received that honor in a book by Robert Magidoff: *Yehudi Menuhin—The Story of the Man and the Musician* (Doubleday & Co., 319 pp., $4.50).

This is a sympathetic and surprisingly frank study, in which the development of the baby violinist into a world-famous touring virtuoso is traced. It is neither flippant nor hero-worshipful. In a way it is a really sad story—the story of a disrupted childhood, in which the protagonist is dominated by two well-meaning but stern parents. The discipline they imposed upon the child would have been enough to blight any but the hardiest stock.

Another aspect of the book that is unusual is Magidoff's (and, presumably, Menuhin's) acceptance of the fact that the present-day Menuhin is not the naturally gifted violinist that he was in his teens. The things that came naturally 20 years ago Menuhin now has to struggle over. That he eventually will solve his problems one has no doubt. His remarks in the book are serious and, in a way, even fatalistic. What emerges is the picture of a rather fascinating personality and a dedicated musician.

An appendix to the book lists all of Menuhin's phonograph records — a staggering list — together with the actual recording dates. The latter is a unique feature and an exceedingly helpful one for researchers and collectors.

■ A book of quite a different sort is Bernard Grun's *Private Lives of the Great Composers, Conductors and Musical Artists of the World* (Library Publishers, 300 pp., $3.95). It is a collection of short anecdotes, some of them unfamiliar, some hoary with age, some apocryphal (to say the least), some downright impossible. If you take the material with the proper amount of scepticism, you may have some fun with the book. But don't believe everything you read.

■ Two excellent reference books are at hand, both presenting material hitherto unavailable in one-volume form. Leonard Feather's *The Encyclopedia of Jazz* (Horizon Press, 360 pp., $10.00) is profusely illustrated, contains an introduction by Duke Ellington, a brief history of jazz, a study of the art form complete with musical examples, and well over 200 pages of alphabetically arranged biographical sketches of jazz figures, past and present. There are, so the publisher states, 1,065 biographies in all. Nobody interested in jazz can fail to find this book useful and interesting.

■ The other reference is David Ewen's *Encyclopedia of the Opera* (A. A. Wyn, 594 pp., $7.50). An impressive amount of information is present here: short synopses of operas; biographies of singers, composers and conductors; names of arias; names of operatic characters ("Linette, a princess (contralto) hidden in an orange in Prokofiev's *The Love for Three Oranges*"); information about operatic organizations. And there is much side information: an item about paintings and operas; musical terms peculiar to opera; theatres; literary sources. A series of spot checks reveals no inaccuracies worth mention.

■ An allied book is *The New Milton Cross' Complete Stories of the Great Operas* (Doubleday & Co., 688 pp., $3.95). Ten operas have been added to this edition. As before, very little background material is present. The book confines itself largely to fairly comprehensive synopses, without any musical examples. For the price of $3.95, the reader gets a good deal of wordage, and if you are interested only in operatic plots you will find this as good as any book of its kind.

■ A book of essays about some 20th-Century composers (from Mahler on) has been written by Erwin Stein. *Orpheus in New Guises* (Rockliff, London, distributed in U.S. by Pitman, 167 pp., $5.00) is the title. Stein, a former pupil of Schoenberg, is saturated in the middle-European style, and his writing is also heavily mid-European: ponderous, serious, essentially unhumorous, idealistic (in the metaphysical sense). He sounds like a fine theorist, and some of his analyses are first-rate. The last part of the book is devoted to an examination of some of Benjamin Britten's music. Stein, who has lived in England for many years, thinks that Britten is quite a boy. In his survey, he quotes many excerpts from Britten's music, including *Billy Budd*. Studying those excerpts, especially the prosodic settings of the voice parts of *Billy Budd*, one wonders if Stein is not leaning over backwards in his estimate of Britten as a great technician.

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By J. KENNETH WILSON

■ A new violin concerto by MANA-ZUCCA has been published by *Congress Music Publications,* Miami, Florida. The composer is master of the violin's technical devices, a fact of no small importance in the effectiveness of this conception, for she conceives in virtuosic form. The harmonic style, reminiscent of impressionist composers as well as the late romantics, nevertheless is not soggy and is immediately appealing. The publication available at present is for violin and piano reduction of the orchestral score. Price: $5.

■ MODERN CHORAL SKIT SERIES. In this series, adapted and arranged by Harry Robert Wilson from folk songs, each selection is preceded by a suggestion as to a suitable dramatization of the story. Coming under the general heading of school choral music, the series is arranged for soprano, alto, tenor, and bass voices, with moderate pitch ranges. "The Keys to Heaven" (American Folk Song), "O Soldier, Soldier, Won't You Marry Me?" (English Folk Song), "Sugar Cane Romance" (Creole Folk Song), and "The Deaf Woman's Courtship" (American Folk Song) are four of the releases in this attractive series. Price: $.30 per copy. *Robbins Music Corporation,* New York.

■ "LET'S SING PARTS," for the Junior High Clasroom or Beginning Glee Club, compiled by Rj Staples. A collection of simple, progressively graduated familiar pieces. Each selection is simple and short. The songs have appeal for both boys and girls, and they provide for both the changing and changed boy's voices. Optional descant parts are a particular feature, and a set of three- and four-part rounds is included. There are folk songs of many nations, Negro spirituals, cowboy songs, and college songs. Price: $.85. *Mills Music, Inc.,* New York.

■ "SING WITH ME." A collection of songs for school, home, or recreational groups, with added parts for descants, autoharps, or flutes, selected and arranged by Ruth Bampton. A large variety, with simple arrangements, most often in unison, is offered. Frequently a descant is added, which may be sung or played on instruments. Typical of the contents are "America, the Beautiful," "I've Been Working on the Railroad," "Over the River and Through the Woods," "Scotland's Burning" (a round), and "Swing Low, Sweet Chariot." The piano accompaniments have been kept simple, and some may be learned by rote or may be played by teachers or parents with limited playing ability. *Theodore Presser Company,* Bryn Mawr, Pa. Price: $1.

■ ERNST VON DOHNANYI: "Three Singular Pieces" for the piano (Op. 44): 1. "Burletta," 2. "Nocturne (Cats on the Roof)," 3. "Perpetuum Mobile." The first movement displays great rhythmic vitality and originality. The sonorous use of the instrument is masterful, as well as its use for percussive effects. The second movement, though humorous, retains an expressiveness which is rewarding. The third movement, is, is the title suggests, an incessant and relentless driving force from beginning to end, skilfully articulated by variations in the dynamic level. These pieces were composed at Tallahassee, Florida, in 1951. *Associated Music Publishers, Inc.,* New York. Price: $2.

■ M. CASTELNUOVO-TEDESCO: "Suite nello Stile Italiano," for the piano (Op. 138), 1947. The movements of the suite are entitled: "Preludio," "Gagliarda," "Siciliana," and "Tarantella." It is interesting to observe a modern composer's adaptation of the classic style. In this case the attempt is based mostly upon the rhythmic devices of the old suites. The effect, especially as dissonance is used sparingly, is pleasing. The composer finds ample opportunity for originality, however. As concert material this music is excellent. *G. Ricordi & Co.,* New York, N. Y.

■ SERGE PROKOFIEFF: "Le Vilain Petit Canard" (The Ugly Duckling), for voice and piano (Op. 18, Revised 1932). The singer tells the story gradually, with accompaniment and commentary from the pianist. Both voice line and accompaniment retain a simplicity which so well befits the text that it seems capable of generating the most intense emotion of its own accord. The composer has achieved consummate charm in his treatment of Andersen's fairy tale. The range is for medium voice. *Boosey and Hawkes, Inc.,* New York.

■ Notable releases for use in the teaching field have been published or distributed by the *Theodore Presser Company,* Bryn Mawr, Pa. An attractive set of little pieces for the very young pianist include: "Mexican Dance" by A. Louis Scarmolin, "In Licorice Candy Land" by Bobbs Travis, "March of the Cub Scouts" by Louise Christine Rebe, "The Old Cellist" by William Scher, and "A Solo for the Cello" by Jessie L. Gaynor.

In a slightly more advanced medium, but still for young pianists, are: "The Little Music Box," "The Elf Man's Serenade," and "Story of the Old House in the Woods" by Jessie Gaynor, "Marching Marionettes" by William Scher, and "Bachette," a two-part invention by Margaret Wigham. Priced at from $.35 to $.50. Also in this same grade of difficulty are two duets—"Dancing on Skates" by Olive Dungan, and "Virginia Square Dance" by Charles Miller—priced at $.50 and $1 respectively.

■ CARLOS SURINACH—"Flamenquerias." Three Spanish dances, including Soleares, Romance, and Sevillanas. Brilliance is the keynote, and the composer employs many pianistic devices to this end. He is, of course, aided by the nature of the Spanish rhythms he employs. The level of difficulty is not extreme, and although this is intended primarily as a concert piece, it might be used to good advantage with advanced students. *Associated Music Publishers, Inc.,* New York. Set of two scores: $3.00.

■ CHARLES MILLER—"Cubanaise." This is *Tempo di Rumba* throughout. In general, one piano plays an enticing theme in octaves while the other insists on the rhythm and provides accompaniment. This may well be considered as teaching material, adaptable to students of a medium grade of advancement. *Theodore Presser Co.,* Bryn Mawr, Pa. Complete set: $1.50.

■ DENT MOWREY—"Carnival." A lively march-like piece which could almost be played on one piano. For teaching purposes, this will sustain interest; it has some fascinating moments. *Clayton F. Summy Co.,* Chicago. Set of two copies: $1.50.

■ ANTONIO SALIERI: "Little Harlequinade." The score and parts of this intermezzo (or "play within a play") have been arranged so that the work can be performed either in the original instrumentation with woodwinds, horns, timpani, and strings, or with string orchestra alone. The work was originally performed in connection with the composer's "Axur, King of Ormus," but is totally unrelated to that larger work. Written late in the 18th century, the music is suggestive of the Italian style of Mozart. This comedy intermezzo (playing time about 12 minutes) is to be sung by a trio consisting of soprano, tenor, and baritone. Vocal score $2. Edition Schott, *Associated Music Publishers, Inc.,* New York.

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